

Sets in Order

35¢

JULY
1962



The Official Magazine of SQUARE DANCING



THIS IS THE MONTH AND THESE ARE THE DATES

JULY **29** TO AUGUST 3

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CONVENTION GOERS AGREE

"WE ALL HAD A BALL"

AT

MIAMI BEACH

CLOUDY WEATHER and rain failed to dampen the ardor of an estimated 10,000 who gathered in Miami Beach June 14th, 15th and 16th to take part in the 11th Annual National Square Dance Convention.

Swank beach hotels swarmed with the full skirts, western shirts and friendly individuals who made up the contingents from the various dancing states.

Kickoff to the three-day conclave was a keynote speech by Dr. Frank Goodwin of the University of Florida who spoke on "The Professional Spirit" and the virtues of "getting along with people." More than 250 enthusiasts filled the meeting room for this first session. From this beginning the Convention overflowed into the nine halls that made up the huge convention facility. Panels, workshops, and dances moved along steadily throughout the three-day period, reaching a final climax late Saturday night with dances going full blast in many of the huge rooms.

Panels magnificently planned by "Bart" Bartley were moderately to exceptionally well attended. Excellent pre-planning of the panels allowed sufficient time in each of the meeting rooms for the panels to run overtime; and the deep interest manifested in the various panel subjects encouraged an unusual amount of audience participation. Among those panels best received was one on the subject of square dancing in secondary and elementary schools, which proved so successful that participants requested its inclusion in the lists of panels for 1963. Manning and Nita Smith's panel on the subject of writing round dances was also very well accepted.

An innovation at the convention this year was a teenage and family room which proved very popular with the dancing youngsters and their parents. Equally intriguing was the "International Room" which attracted a constant flow of square dancers who had participated in square dance events outside the continental limits of the United States. A special press

luncheon, in the early phases of the convention, attracted 125 square dancers who represented the many different publications serving the hobby.

Dancer exhibitions were much as they have been in the past. Three "unusals" caused the greatest amount of conversation. A square of wheel chair dancers did an excellent job while participating in an exhibition surrounded by four squares of conventional dancers all dancing to the same call at the same time. A group known as the "Guided Missiles," consisting of blind square dancers each with a sighted partner, evoked a tremendous round of applause from the spectators as did a most unusual group of youngsters all *square dancing* on unicycles.

For sheer audience pleasure, however, the biggest hit on the evening programs was the mass display of "exploding squares." Dancers from every state, with little or no rehearsal and only a word or two of instruction from the caller beforehand, proved that actual square dancing as a demonstration often provides the best representation of the activity *as it really is*.

An ideal location for the commercial exhibits prompted record attendance at the various booths displaying square dance books, records and attire.

Climax to the event was the announcement of *two* future National Convention sites. Recognition was first given to the hosts for next year's convention which will be held in St. Paul, Minnesota. Next, the spotlight was turned on Long Beach, California which will host the 13th Annual National Square Dance Convention in 1964. Making an exception to the general practice of announcing only two years in advance, the convention governing board announced Dallas, Texas as the site of the 14th Annual National Square Dance Convention to be held in that city in 1965.

"A mighty good convention" was the opinion of the majority who were on hand at Miami Beach. Said chairman of the event, Harry Moore, in thanking his various committees and all the workers for the countless hours in putting this convention successfully into history, "This has been a wonderful experience for all Florida dancers."

Our special thanks to George Nichols, Denver, Colorado, and Charlie Baldwin, Norwell, Massachusetts for information used in this coverage.
—Editor.

Why don't we do this more often?



LEE HELSEL

Here is another one of those excellent 4/4 rhythm dances that Lee does so well. A modern dance in every way, from the smooth flowing patterns to the exceptionally well played music by the Jerry-men. The flip side instrumental offers another one of the exciting shuffle beat arrangements that makes both calling and dancing a pleasure.

SIO 125 "Why Don't We Do This More Often"
Flip instrumental with Lee Helsel

TWO NEW HOEDOWNS

Featuring Jack Hawes on the banjo

Jack does a double take on both sides of this record playing both the melody and helping out on the strong "boom chuck" rhythm. The light flowing melody, coupled with a full band playing rhythm, makes these hoedowns the type that a caller will use over and over again.

SIO 2137 "Jack's Rocker" / "Pretty Little Widow"

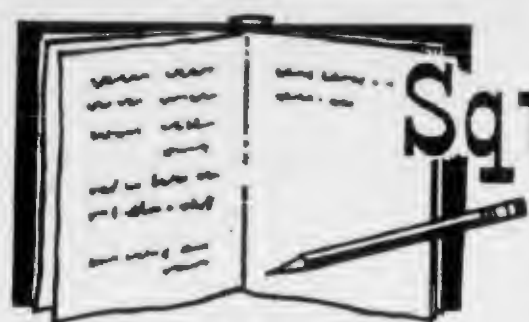
FOR YOUR SUMMER PATIO PARTIES

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SIO 504 with Bob Page — "Dixie Waves" — "Stealing Kisses"
"Square Thrus On A Bend" — "Sunrise"

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Square Dance Date Book

- June 30-July 1—2nd Ann. Mont. Round-O-Rama
Columbia Gardens, Butte, Mont.
- July 6-7—EAASDC Summer Jamboree
Frankfurt, Germany
- July 7—2nd Ann. Seaway Festival
Walker Sports Arena, Muskegon, Mich.
- July 7-8—7th Annual Round Dance Week-End
Community Pavilion, Dayton, Ohio
- July 12-14—3rd Ann. Sherifian Squares Reunion
Magazine Mt. Lodge, Paris, Ark.
- July 13—2nd Ann. Minn. Aquatennial S. D.
Apache Plaza, Minneapolis, Minn.
- July 13—Lucky Days Square Dance Party
Hellenic Bldg., Salt Lake City, Utah
- July 13-14—Aquaduck Square Dance Festival
Savannah Beach, Ga.
- July 14—Western Whirlers Canada Night
Armory, No. Sacramento, Calif.
- July 14—Silver Squares Guest Caller Dance
H. S. Gym, Silver City, N.M.
- July 19—Left Footers Trail-In-Dance
Silverado Park, Long Beach, Calif.
- July 20-21—13th Ann. White Mt. Festival
Show Low & McNary, Ariz.
- July 20-22—6th Ann. Oregon State S/D Fest.
Linfield Coll. Campus, McMinnville, Ore.
- July 20-22—First International S/D Festival
Long Beach, Calif.
- July 21—4th Annual Square Dance Formal
Memorial Audit., Greenville, S.C.
- July 21—5th Annual Hayseiders Hoedown
High School, Clare, Michigan
- July 22—Rendezvous at World's Fair Intl. S/D
Seattle, Wash.
- July 22-Aug. 4—Folk Dance Camp
Univ. of Pacific, Stockton, Calif.
- July 27-28—9th Annual Black Hills S/D Fest.
Rapid City, South Dakota
- July 28—Sun Valley Capers
Challenger Inn, Sun Valley, Idaho
- July 29—Annual Cedar Point S/D Convention
Cedar Pt., Sandusky, Ohio
- Aug. 1-4—9th Ann. B.C. Jamb. & Aquaducks
Conven., Penticton, B.C., Canada
- Aug. 4—Spanish Trail Fiesta Ann. S/D Jamb.
Ft. Lewis Fieldhouse, Durango, Colo.

(Continued on Page 76)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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TABLE OF CONTENTS

5	Square Dance Date Book
6	From the Floor
9	As I See It, by Bob Osgood
12	Style Series: The Do Si Do
14	Americana: The Arkansas Traveller, by Terry Golden
15	Round Dancing: History, Part II by Kay and Forrest Richards
18	Paging the Roundancers: Ross and Mable Hatton
18	The Caller of the Month: Ruy Camp
19	'Round the Outside Ring
23	Workshop
31	Handbook—Planning Square Dance Party Fun by Becky Osgood
52	On the Record and Record Report
78	Experimental Lab: Stack the Wheel

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Some time ago an article in Sets in Order described the "Door That Travels." It is true that this particular "door" is not an ordinary door, that it was fashioned by artisans of the woodworking trade, made especially for the ladies' powder room of the "old" Buckeroo Barn in Roseburg. When the Buckeroo dancers built a new barn in 1955 this exquisite door was carefully moved to the new location where it reigned supreme over the dust-mops in the prop room. At the Buckeroo Valentine Dance in 1959 the door went as a "door prize" to the 25 visiting couples from the Hi Square Club of Walterville.

The door was later passed from club to club in the interest of promoting enthusiasm among the dancers and at last the day arrived when it came back to Springer's Barn in April, 1960. It is now hanging respectably on the sidewall of the Buckeroo Barn in Roseburg, after all its travels . . .

Bonnie Jean Krohn
Roseburg, Ore.

Dear Editor:

. . . I am sitting enjoying Sets in Order all over again. It is never put away until a new issue arrives. We read and re-read it. A fine job; hats off to you!

Monette Courtney
North Hollywood, Calif.

Dear Editor:

. . . This Handbook Series, which you and the hardworking staff members contribute so generously of time and effort to put together, is truly a gem. More power to all of you . . .

Wayne Machida
Honolulu, Hawaii

You folks who like handbooks will find the latest one on Party Fun starting on page 31.—Editor.

Dear Editor:

. . . We are so impressed with the article on Club Organization in the February (1962) Sets
(Continued on Page 59)

PHILADELPHIA — “the birthplace of our nation”



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OR

TWO



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Third—line up a crew to address all of the envelopes and then check for correctness.

Fourth—buy stamps and put the proper postage on each envelope.



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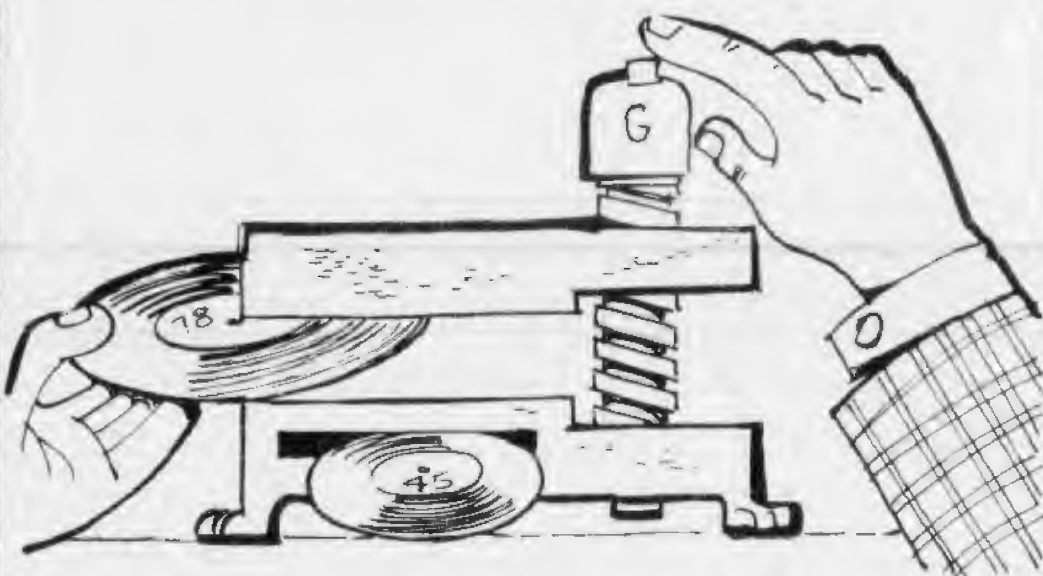
AS I SEE IT

bob osgood

July 1962

BACK, PERHAPS EIGHT OR TEN years ago, in a fairly early issue of *Sets in Order* we put out the call for material on stunts and gimmicks to be used in a square dancer's "Fun Book." The immediate and continuing flow of material from all parts of the square dancing world was encouraging at first and then became rather alarming. It soon became apparent that to put all of these ideas into print would require a volume far greater than we felt possible.

INVENTOR'S CORNER



The recent emphasis on re-releasing the old 78's to the newer 45 record size has brought up many problems. It's rather obvious that a great number of the old favorites will never be re-released and so our special patented item this month should prove extremely valuable to callers, teachers, and enthusiasts everywhere. It's a super-duper high power unlimited fidelity record reducing press. Simply toss in your old 78's, press the button, wait patiently a few seconds and presto — out comes the same tune neatly squeezed into the new and handy 45 record size. Just think of the possibilities.

Our thanks to Barney Samuels, Seattle, Washington.

There were ideas on decorating, endless suggestions for themes, lists of mixers, suggestions on invitations, initiation stunts, and virtually reams of material on just about every subject which might possibly come under the heading of "party fun."

It soon became apparent that to be of any use at all a handbook on this *extra* side of the square dance picture needed to be more than just a list of games and ideas that had been used at various square dance parties. It had to be a road map to direct folks to use their own creative abilities in establishing a square dance party atmosphere.

From the great storehouse of material available in libraries, tried out in various square dance clubs and sent in to us here at *Sets in Order* a plan has slowly materialized which we feel may be the beginning of the answer for a great number of you who are faced with the responsibility of adding a little something "extra" in your square dancing program.

A couple of years ago Becky began compiling, analyzing and putting together an experiment for developing individual party fun. Though it may be only the forerunner to a series of collections of ideas it is, we feel, a good beginning. As one in the *Sets in Order's* series of special handbooks you'll find your copy of "A Springboard to Planning Square Dance Party Fun" bound into the center of this copy of *Sets in Order*. It begins on page 31.

The Bug's Got Us

THE FIRST TIME WE VISITED Europe on square dancing business for Uncle Sam we had a hunch that it wouldn't be the last time that we would travel to these places because of this activity. And how right we were!

Last year, you may remember, thirty of us flying from California visited the Scandinavian countries, England, France and Germany; square dancing a little, and enjoying ourselves

completely. The success of last year's venture seemed to activate a tidal wave of enthusiasm for a similar trip this year and as a result three bus loads of us will be climbing aboard a BOAC Jetliner bound for England, France, Germany, Switzerland and Italy this coming October. We're planning at least two major square dance events with people in these countries and we're guaranteed experiences that we'll remember for many years to come.

These trips are just one activity of the American Square Dance Workshop. The workshop has grown from a few squares of experienced dancers who have enjoyed finding out all they can about their hobby by researching the older dances and experimenting with some of the almost forgotten background material. Travel forms an interesting part of this group's activities and interesting field trips are continually being planned.

If you'd be interested in hearing more about our program just drop us a note. Incidentally, we had the airline print extra copies of this year's itinerary, and if you'll be interested in seeing where we're going we'll be more than pleased to mail you a copy without cost.

Dance Stamp

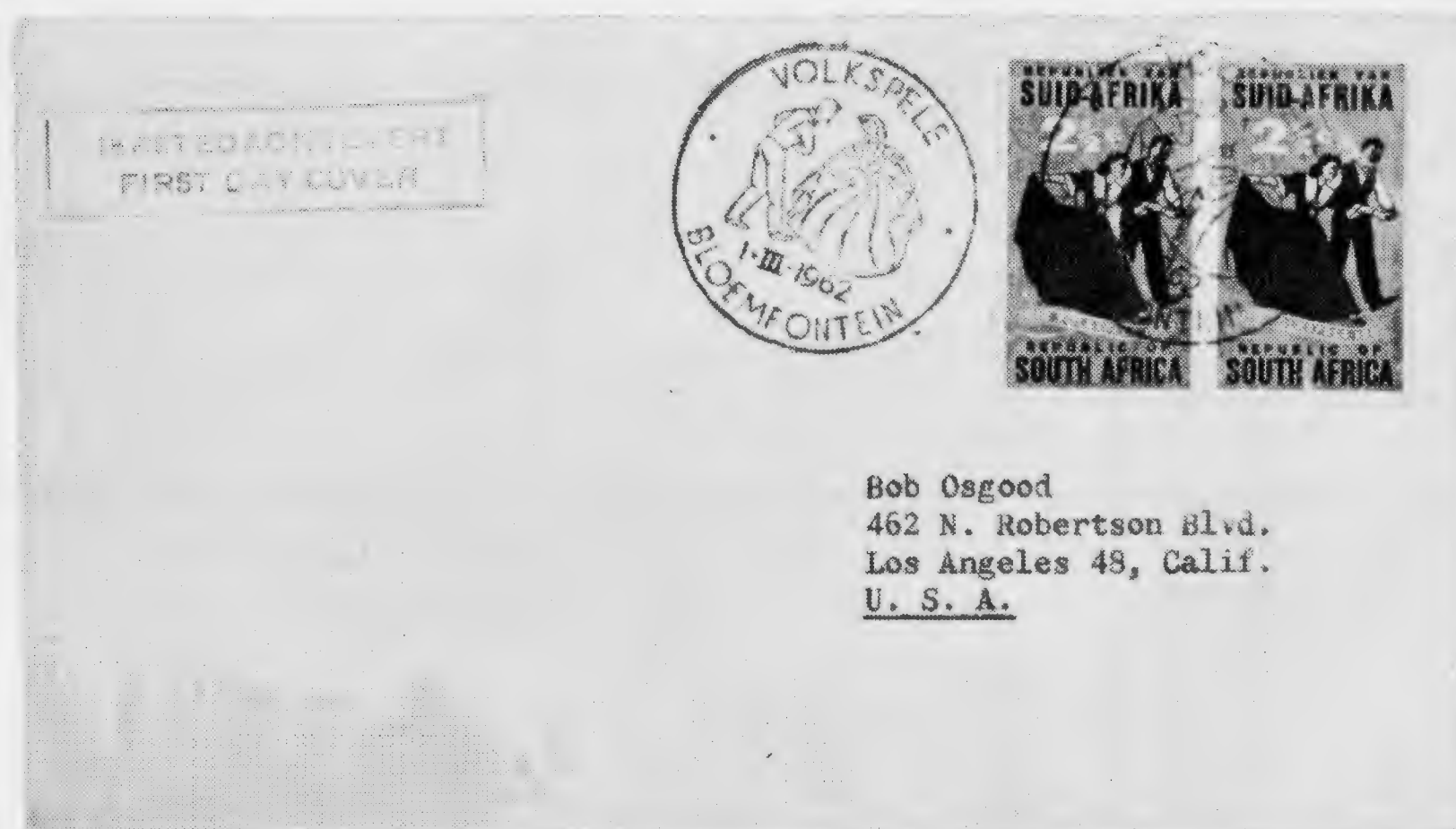
AFTER A RATHER UNSUCCESSFUL campaign a few years ago trying to encourage our Post Office Department into releasing a postage stamp commemorating the American Square Dance we have evidently been scooped by the Republic of South Africa.

Miscellaneous

IN CASE YOU CAN'T TELL from our cover we're quite amazed at the ever-growing number of new labels in the square dance field. Many of the old timers are still with us but each month sees new names, new calls, and new callers. Once supply has caught up with demand we're wondering just where all of this will lead. If you wish to be amazed just glance through the record reviews this month and then check the ads of the various recording companies and then wonder along with us just when are we going to get an opportunity to dance all of these.

● How long does a square dance evening last? We say, as do others, as long as you are in square dance costume and in the public eye. This means that as long as you're dressed for square dancing, either before or after the dance itself, you are still "Mr. and Mrs. Square Dance" to the folks who have not yet been "bitten by the square dance bug." Folks responsible for square dancing in our schools and those with the authority to release church, park and playground, and school facilities for the use of square dancers can become quite

Thanks to Jim Finley we received this First Day Cover honoring 50 years of folk dancing in this African country. A special cancellation and the stamp itself both depict dancers in traditional poses. Who knows, maybe it's time for us to start working on this thing again?



Commemorative stamp issued by The Republic of South Africa to honor that country's folk dance.

impressed (or depressed as the case may be) by the type of people we appear to be. The good time we have after the square dancing is over will still reflect back on our hobby and the responsibility we hold for all others in this activity is indeed not a light one.

- A letter from James Fusaro in Portland, Oregon, recently asked if we knew of the existence of a "flow chart." A flow chart as we understand it should show a succession of movements that follow each other comfortably, (alternating right hand figures and left hand figures, etc.). Right off hand we can't think of such an animal but can certainly understand how it could prove valuable. We'd be interested in printing such a list if any of you have developed one for your own use. Perhaps if we receive several we might combine them into one in a coming issue.

- If you get tired of reading adverse publicity on square dancing, which you feel is not only untrue and unjustified but is damaging to your favorite hobby, your best bet in combating a menace of this type is to ignore it completely. Refuse to be a party in spreading it to others. There are so many good things that are happening in square dancing continuously that it would take a great deal of writing and talking to cover all of them. Certainly everyone should be aware of those things that will best benefit square dancing and also be aware of those things which might damage it so that they can be countered as they arise. But rather than hashing and rehashing problems without any progress in view, one can best counteract the poor publicity by refusing to give it importance, by not subscribing to publications which dwell on it as a main source of attention-getting and by avoiding those individuals who would seek to advance themselves strictly because of the gossip they might carry. You won't have to look far to find some mighty good, progressive, intelligent square dance conversation.

- The recent issue of "Facts about the United States" an indoctrination handbook on our country, produced by the Armed Forces Information and Education Service has been sent in to us by Claude Gillette in Pensacola, Florida. It presents a concise view of our country, its people and its activities and is designed to impress members of the armed forces with the American way of life. We were quite delighted

to notice, featured quite prominently on page 44, a full page illustration of a very representative square dance in action. The caption simply says "Square dancing is a uniquely American pastime. Long a favorite diversion in rural areas it is now very popular in cities too." This is indeed an excellent recognition of our hobby.

Pet Peeve — A back of the old hand to presidents, callers, and convention chairmen who somehow manage to get the microphone at the peak point of the evening and, with dancers standing, manage to usurp precious moments by introducing "the committee." Saying thank you to all those who helped is one thing but to spend many minutes in eulogizing each individual who had anything to do with the program can be rather deadly. Usually at festivals the names of those on the committee are mentioned in the printed program for folks to see. In a case like this all that is needed is a simple mention that those who helped are to be congratulated for the part they played. If anyone might be interested in who these workers are they need only to refer to their printed program. While they tend to be the most polite audience in the world, dancers do resent being part of a *captive audience*, particularly for a needless purpose.

- This time a year ago we talked a bit on the importance of displaying the American flag at square dances held in this country and we're quite pleased by the response from so many of you. With the 4th of July upon us this is a good time to "break out the colors" and make the flag a definite part of the square dance evening.

- The way some of the new square dance movements are coming out incorporating two or more already existent movements leads us to believe that we're heading toward the day when dancers will memorize a series of routines grouped together and given a number. This should prove rather simple for the caller who steps briefly up to the mike as the music starts and announces "17-42-11." Then as the dancers start to unravel the formula the caller steps from the stand and spends the next three or four minutes enjoying a coke and dreaming up the next combination of signals with which he will enthrall the crowd. "Keeno"



STYLE SERIES:

FAMILY PORTRAIT of the DO SI DO

DEPENDING ON WHERE AND WHEN you learn your square dancing, your interpretation of the Do Si Do may fit into the description of any one of many accepted movements bearing this title.

The old Docey Do (also spelled Do Ci Do, Docy Do, Do See Do, Do Si, Dos a Dos, etc.) according to some of the Eastern old timers is a simple back-to-back movement, occasionally with arms folded across the chest and feet marking a sort of jig step as each dancer moved around his partner. An ancient dance book of ours (An Analysis of Country Dancing by Wilson and printed in London in 1811) calls this same movement an Allemande and describes it in this manner: "The lady at A, and the gentleman at B, move around each other's situation, back to back . . ."

Western Square Dancing, of course, includes this figure and calls it the Do Sa Do. Two facing dancers (1) move forward, passing right shoulders (2) then moving to their own right pass back to back with the other person (3) then back up passing left shoulders to return to starting position. As simple as this figure is, if done incorrectly (passing left shoulders or with twirls) the dancers may end out of position for the following call.

As square dancing moved westward and took on different characteristics two entirely different Do Si Dos begin to show up in the northern and southern areas of the country. The one, done in a circle of two or more couples, consisted of a continuing and sometimes everlasting movement of first turning one's partner by the left, then the corner by the right, back to the partner with a left, once again to the corner with a right and so on, until either the caller or the dancers gave out. Referred to by some as the "Texas Do Si Do" this particular movement was often accompanied by endless verses of patter recited by the caller as the dancers moved from one figure eight to the next.

The story goes that on a visit to El Paso Lloyd Shaw, whose dancers in Colorado enjoyed a different (northern) Do Si Do, watched the movement, liked it, took it home with him, shortened it to a single movement, presented it to his dancers and, naming it for the spot where he had obtained it, dubbed it the Do Paso.

From a circle of four (4) a Do Paso starts with the dancers turning their partner by the left forearm (5) walking around each other then going to their corner to turn with a right forearm (6) then heading back to their partner again with a courtesy turn (7) to end the movement.

The northern Do Si Do, unlike its southern





cousin, can only be done from a circle of four (8). After circling clockwise, the Do Si Do is started with the ladies passing left shoulders and at the same time executing a right face turn as they move across the circle (9). Reaching the opposite side each lady gives her left hand to her partner's left (10) and walks counterclockwise around behind him (11). The men, without turning, move forward (12) giving their right to the opposite lady's right hand (13).

Moving forward and around the men in a clockwise direction (14) the ladies travel from their opposite to their partner (15) where they

take left hands and finish the movement with a courtesy turn (16); they complete the Do Si Do in approximately 16 steps and end facing the opposite couple. To comfortably affect this particular style of the Di Si Do hand holds rather than forearm holds should be used. Men should avoid turning as in the Do Paso, but instead will move forward and back and slightly from one side to the other while moving from one partner to the other.

As you square dance in different areas you will discover many variations of the Do Si Do, but these three seem to be the ones most frequently used today.





By Terry Golden, Colorado Springs, Colorado

THE ARKANSAS TRAVELLER

THERE IS A CLASS of rustic American wit that goes about like this story: A stranger is travelling through, (Arkansas, Maine—it doesn't matter, but usually the story is told about a southern state). He stops alongside a field to ask a farm boy directions.

"Say, Son, how do I get to Podunk?"

"I don't believe I know."

"Well, can you tell me how to get to the main road from here?"

"Nopel!"

"Well, then, which way is the nearest town?"

"Durn'd if I know."

"I got mixed up trying to find my way — where am I, anyway?"

"Well, I couldn't tell you that, either."

"Boy, you sure don't know much, do you!"

"No, Mister, I don't know much—but I ain't lost."

Through some strange process of American thought, the rustic lad is regarded as having scored a smashing victory, so to speak. The "Arkansas Traveller" is in a similar vein, with the city slicker being foiled at every turn by the sharply negative wit of the Arkansas squatter.

As far as I know, there are no words to this fine old hoedown tune, but there's a folk story that goes along with it.

A traveller through Arkansas loses his way and needs a place to stay and get food. He meets a squatter who is doggedly but defeatedly playing a fiddle. He plays the same tune over and over again; and just does get into the second part when he invariably bogs down. He just can't remember how the darn thing goes. The squatter is so preoccupied with his tune that he has time only for some sassy comebacks to the Traveller. This routine, and a dialogue about like this, have been stock vaudeville and country fair stuff for a century and more.

The Traveller: Hello, stranger!

The Squatter: Hello yourself!

Traveller: Can I get a place to stay with you to-night?

Squatter: No, you cain't get it; it's right there.

Traveller: I mean, can I have a room?

Squatter: No, you cain't *have* it neither; it's a gonna stay right where it is.

Traveller: Do you have any spirits, sir?

Squatter: Lots of 'em! The woman seen one last night by Uncle Henry's grave, and it skeered her plumb to death!

(This type of thing goes on as long as you can think up answers of this sort.) The tired, lost traveller wants food and lodging and food for his horse, but it's obvious he's not going to get any. All the while the squatter is struggling with his infernal tune. Finally the traveller, finding he's not going to get anywhere, starts asking directions, with results similar to those of the first story.

(Continued on Page 72)



ROUND DANCING . . . ITS HISTORY and REMARKS

by Kay and Forrest Richards
San Leandro, California

Last month the Richards took us back several hundred years to give us some early glimpses of the dance. From the Pavane we traveled by way of the Gaillarde past the Haute Danse to the Branle. This month we go back to the early 16th Century, and with the help of Kay's and Forrest's masterful research come a step closer in this second of a three part series to the round dancing we know today.

PART TWO



THE *Allemande* was a very old (1540) dance, rather heavy in style. The dancer held his partner's hands through all the turns and evolutions. Tabourot says, "It can be danced by a large company, for, as you are holding your partner's hands, many others can place themselves behind you, each one holding his own partner, and walking forward and retreating in duple time, three steps and one pause (the foot raised), without a hop." The *Allemande* was in favor up to the end of the 18th century. "Pécour, the celebrated dancing-master of the Opera under Louis XIV, has given these principal steps: 'The two dancers advance down the room, and separate in turning, one to the right, the other to the left; after a few steps they unite again in the centre, separating once more, and walking down the sides. The gentleman in one angle and the lady in the opposite angle execute a few steps that form a square; they then meet again and take their first places to finish.'" (Desrat)

The opening of the 18th century was marked by a reaction against the majestic solemnity, the monstrous etiquette, and the official piety that had prevailed during the later years of the "*Grand Monarque*." The influential classes were less ostentatious and more refined than in the 17th century. It was a reign of daintiness and of taste — of a very fine-spun taste, of a daintiness perhaps a trifle mincing and affected. Dancing followed the new impulse of the other arts. The cold and majestic *Pavane* gradually made way for the graceful and noble *Minuet*, the rapid *Passepied*, the lively *Gavotte*.

The *Minuet* became the special dance of the Court of Louis XV, though Louis XIV had danced several *Minuets*. It had come from Poitou and was a "dance of little steps," as the name indicates. According to Vestris, "The *Minuet* consists of three movements and a step on the point of the foot. The first is a *demi coupé* of the right foot and the one of the left. The second is a step taken on the point of the right foot, both legs straight at the knee. In the third, at the end of the last step, you drop the right heel gently on the floor, so as to permit a bending of the knee, which movement causes the left leg to rise; it passes to the front with a *demi coupé échappé* — which is the third movement of the *Minuet* and its fourth step. The true step of the *Minuet* is composed of four steps, which nevertheless by their connections (to use the technical word) are but one step. There was another and easier method of executing the *Minuet*. Bringing the left foot in front, let it support the weight of the body; and bring the right foot close to the left in the first position. This right foot is not, however, to touch the ground; the right knee is bent a little, so that the foot is clear of the floor. Next, with this right knee sufficiently bent, the right foot

is brought to the front, in the fourth position, and the body raised on the toes, both legs being straightened one after the other. Then, in its turn, you allow the right heel to support itself on the floor (without putting the left down), and you bear with the weight of your body upon the right foot, and pass the left foot forward (just as you formerly did with the right) to the fourth position. Then you raise yourself upon this left foot and walk the two remaining steps on the toes, the first step being on the right point, the second on the left again — but at the last you must drop once more on the left heel, so as to start again firmly." (This was the easy way!)

Compan offers, "The number of bars in each of these repetitions should be four, or some multiple of four, for this is needful to the due execution of the *Minuet* step. And care should be taken by the musicians to emphasize each division by a noticeable drop in the music, so as to aid the ear of the dancer, and keep him in time."

The *Passepied*, a figure dance originating in Brittany, as is supposed, was a sort of lively *Minuet*. It was introduced into Paris by street dancers in 1587; it became a favorite dance at the court of Queen Elizabeth and remained in vogue until the early part of the 18th century.

The *Gavotte* was the favorite dance under Louis XVI and throughout the time of the

Directory. This dance was of very ancient origin; it dated from the 16th century, and was a sort of *Branle*. This originally bright and sparkling dance was modified as were so many others that have undergone the influence of time. In the 18th century, it had points of resemblance to the *Minuet*; it became languid and gliding, rather than solemn, and somewhat pretentious. Vétris tells us that the *Gavotte* consisted of three steps and an *assemblé*. Littré says that the step of the *Gavotte* differs from the natural step, in that one springs upon the foot which is on the ground, and at the same time points the toes of the other foot downwards. This movement is the sole indication that one is dancing and not walking. Fertault, in his *Histoire de la Danse*, describes the *Gavotte* as follows: "Skilful and charming offspring of the *Minuet*, sometimes gay, but often tender and slow."

In 1745, Rameau introduced the *Contredanse*. It was so favorably received that it at once superseded the *Minuet*, and even temporarily eclipsed the ambitious *Gavotte*. The majority of writers derive the French word, *Contredanse*, from *Country Dance*. If we accept this etymology, the *Contredanse* was of English origin. From it came the *Quadrille*; and from the *Quadrille*, the *Square Dance*.

The Popular Galop

Moving, now, into the 19th century, we find that the *Galop* was a favorite diversion of Parisian society in 1830. Hungary is said to have been the birthplace of the *Galop*. It was introduced in a dancing program after *Quadrilles* as a variation from the slow and somewhat solemn steps of the *Quadrilles*. Zorn has this to say, "The usual significance of the word, 'galop,' is the most rapid pace of a horse, and the word, 'galopade,' refers to a similar movement in dancing. 'Galopade' is, therefore, a more correct *terme de danse* than 'galop.' The dance which is now known as the *Galop* was formerly called the *Galopade*, which name signifies a dance movement to the side by means of simple chasing steps. The word *Galop* refers technically to a waltz-like turning by means of alternate chasing steps (*chassés alternatifs*). This dance being one of the simplest of the *round dances*, and having been already introduced in the closing figures of the *Quadrilles*, will undoubtedly appeal to the teacher as the most



MINUETTE—Charles II

natural transition to the *round dances*. The *Galop* is written in 2/4 measure, and the accent is equally placed upon both *tempi*. The steps are either simple or alternate chasing steps."

Zorn further describes the *Galop* thus: "The dancers stand facing one another (in "Waltz Position"), and near enough for the gentleman to pass his right arm behind the lady, in order to hold and guide her. The lady places her right hand, palm downward, in the gentleman's left, and her left hand upon the gentleman's right arm. Care should be taken that the feet do not touch. The gentleman must never place his arm so far around the lady's waist as to bring her left shoulder in line with his right, nor should he allow himself to raise his left elbow, thus drawing her hand close to him; neither should he contract the habit of supporting his left hand upon his hip, as that position is a constant menace to other dancers. The hand stretched horizontally to the side is not only awkward and uncomfortable, but takes too much room; the idea that such an attitude is 'smart' is absurd. The lady must never allow her weight to rest upon the right arm of her partner, for such a position not only interferes with freedom of movement, but is offensive to good taste. This lack of reserve is more common in our day than ever before. The most correct *Waltz* position is a perfectly natural carriage of the body with both arms in third position.

"Had not our judgment and taste been perverted by that most unreasonable tyrant we call fashion, there is little doubt that we should unhesitatingly pronounce the *Waltz* position to be indecent, for even now it would be considered a flagrant insult should a gentleman place his arm around the waist of the lady with whom he is sitting. Why, then, should such a liberty be excused, merely because the music of the dance is in the air? It would never be tolerated beyond the duration of the music. Where is the logic of it?"

Quoting further from Zorn, "Literally, the word, *Waltz*, means to turn forward from the



NAPOLEON PERIOD

place, or to advance by turning; and in waltzing one either moves from his place by turning, or causes his partner to move from place. Thus we may say that every *round dance* is a *Waltz*, the particular kind of *Waltz* being designated by prefixing another word. If, for instance, the music is that of a *Galop* and the dancer executes *Galop* steps, the addition of the turnings makes the dance a *Galop-Waltz*; in the same manner, *Polka* steps produce a *Polka-Waltz*, *Mazurka* steps a *Mazurka-Waltz*, and so on.

"The *Galop* is varied by dancing directly forward without turning, in which movement the dancers move along the line of direction without revolving. This figure is called *La Poursuite* by the French, and in it the gentleman should always dance backwards, allowing the lady to follow him dancing forward, particularly if her dress reaches the floor. Indeed, this rule is generally conceded to be invariable, notwithstanding the fact that the figure could be executed in reversed order."

(Conclusion next month)

Next Month — In the August issue of *Sets in Order* the concluding chapters of this fascinating bit of research by the Richards will carry you through the waltz and the polka to the more familiar dances that have influenced our current round dance picture. Also included in the final segment will be a bibliography worked out by the Richards to help you in your enjoyment of round dancing.



Ross and Mable Hatton — Minneapolis, Minn.

THIRTEEN YEARS HAVE PASSED since that momentous evening when Ross and Mable Hatton attended a square dance in the basement of their church. They didn't know what they were getting into but the farther in they went, the better they liked it.

They started teaching folk dancing at the local YMCA, then gradually they become more interested in square dancing and, concurrently, round dancing, which began to take up more and more of their time.

The Hattons have been active in the business of the Square Dancers' Federation of Minnesota, Ross having served as President in 1959-60. Mable is now Federation Historian. Ross has also been Publicity Director.

Ross and Mable have managed, even with their busy home life raising four children, to serve on the round dance teaching program of the National Conventions in Detroit and Des Moines; also at the Minnesota and Wisconsin Conventions. Two of the round dances which they composed, Judy Lynn Waltz and It Had to be You, have achieved national recognition.

Continuing on the "business" end of square and round dancing, the Hattons are both on the Executive Board of the 12th National Square Dance Convention in St. Paul in June, 1963.

Ross has some very definite and even controversial opinions on aspects of the round dance activity. He does not like round dances to be written to "pop" recordings. "Why not support our square dance recording companies," he asks, "and encourage them to furnish better music?"

He does not believe that rounds should be taught at a square dance. "A separate round dance class should be employed for the teaching of rounds and then they should be scheduled between tips at the square dance.

"As regards Latin music, we like and teach

anything we can dance ourselves.

"My #1 Gripe is a new pattern to a tune for which there is already an old pattern. It would seem that there are many old melodies and new tunes to which dances could be composed rather than re-using an accepted melody."



Photo by Gaspar-Ware

Ruy Camp — East Point, Ga.

SQUARE DANCE FRIENDS tab Ruy Camp a "true southern gentleman and an inspiration to us all." Ruy is a native Georgian and was bitten by the square dance bug in 1955, the urge to call striking him shortly thereafter as well. After a couple of years of practicing secretly, he made his calling debut in 1957.

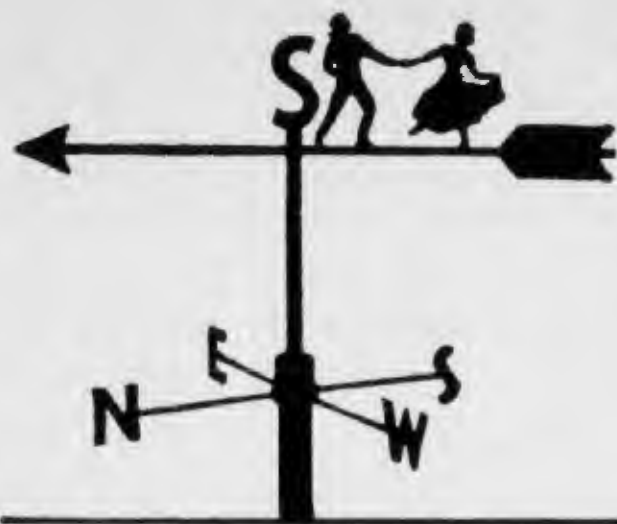
Since that time Ruy has been much in demand both in the Atlanta area and in other spots in the southeast. Since he is an engineer with the telephone company, his schedule forces him to limit his out-of-town calling to the week ends.

Ruy serves on the staff of the Fontana Swap Shop and the Rock Eagle get-together. Both of these events are semi-annual gatherings of callers and dancers. Ruy also travels to festivals and area conventions to take part as a featured caller.

He calls regularly for six clubs in the Atlanta area and teaches classes consistently as he believes beginner classes are the source of square dancing's life blood.

Besides television appearances in the interests of square dancing, Ruy is a public-spirited citizen and supports many benefit dances. He is ever ready to help beginning callers, assisting them in developing their own style.

Ruy has just been elected the president of the newly-formed Greater Atlanta Callers' Association. His helpmeet, inspiration, public relations expert and chauffeur is his taw, Jeanette, who works closely with him. They make a handsome, dedicated team. —Helen Pate



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Canadian Capers

Allemande 8 Square Dance Club of Winnipeg, Man. wound up their season on April 23 at the Winnipeg Canoe Club with Ethel McQueen's Orchestra and local club callers. This club prepares and submits to members a complete resume of happenings during the past year which makes an excellent reference memo for the dancers.

—Don Hill

The Annual Meeting of the Square Dance Federation of Manitoba (Eastern Div.) was held on May 12 with the following officers elected: Thord Spetz, President, assisted by Colin Hugo, Elmer Greenslade, George Scrimgeour, Meryl Almond, Dick Carson, John Dempster, Ken Martin, Roy Stonehouse, Don Hill, Maurice Landsdown and George Simpson.

Square dancing figures largely at the Chilliwack Western Carnival on June 29-30, July 1-2 at Chilliwack, B.C., Canada. There will be street dancing, leaders' clinics, sewing bees, a buffet supper, lots of square dancing — plus an air show and three performances of a professional rodeo. Bob Ruff of California and Al Berry of B.C. are featured callers.

Max Forsyth of Indianapolis, Ind. was the guest caller at a special dance sponsored by the Gingham Swing 'Em Club of Windsor, Ont. The Canadians were joined by many Michigan dancers who earned their "international badges."

—Lorne Hays

The international aspect enters into the club called International Squares, six squares large, who meet third Saturdays at Sault Ste. Marie, Ont. Dancers from both Soo Michigan and Soo Ontario meet at the Moose Hall. Members of the Thunderbird Club of Detroit were recent visitors. Alf Weller is the caller.

—Cecelia Greenwood

Florida Frolic

The Satellite Square Dance Club of Melbourne celebrated its second anniversary in May. The club has a membership of 106 persons and their average attendance is eight

squares. They entertained 633 visitors during the past year. Club presidents are John and Connie Bratton and Bob Rust of Daytona Beach is the caller.

—Ray Cramer

The Hagen Hoedowners of Wilton Manors had the unique distinction of demonstrating to King Saud of Saudi Arabia, typical American Square Dancing, called by their regular caller, Bill Roundtree, at a Palm Beach estate. The king seemed to enjoy it all, tapping his foot to the beat and applauding enthusiastically.

—Louise Roundtree

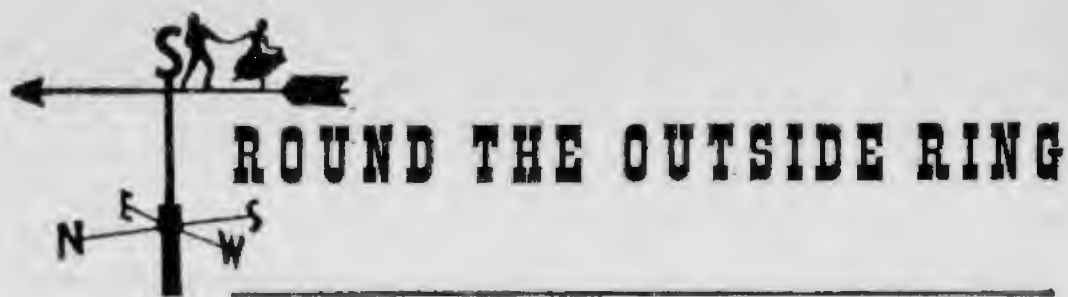
Louisiana Lore

Recipients of the annual "Docey" awards given at the Cenla Festival in Alexandria, each spring, were for 1962: Royce Barfield, Sulphur, caller; and Dudy and Al Treppke, Houston, Texas, dancers. The awards are presented to a caller and square dance couple who have contributed outstandingly to the square dance activity in the area during the preceding year. Dan and "T" Cresap, making the presentations, said of Barfield, "It would have been most difficult to select a winner without the help and recommendations of the many square dance clubs in our area. The winner of the Callers' Docey is one who has helped promote square dancing, is interested, enthusiastic, dependable and has a great sense of humor." In making the dancer award, Cresap said, "Our choice for this award to the square dance couple who represent the true square dance tradition is truly an outstanding couple — fun to dance with, hard working in any way square dancing can be helped."

—Aureline Fernandez

Carolina Cavorting

The 4th Annual Square Dance Formal sponsored by the Greenville (S.C.) Area Square Dancers will be held in the Greenville Memorial Auditorium on July 21 at 8 P.M. George Campbell of Miami, Fla., will call. The word "formal" in the title of this affair indicates that it will be an occasion for the ladies to wear their prettiest, fluffiest square dance attire. The Auditorium is



the ultimate of swanky locations in the area — with air-conditioning, beautiful sound and plenty of room for dancers and spectators.

—Mac McGuire

Hawaii Hoedown

On May 30 Dick Weaver kicked off his annual Squarestitute at the handsome Meeting House at the Princess Kailani Hotel in Waikiki. The workshop started at 4 P.M., and was followed by a buffet dinner around 6 P.M. The remainder of the evening was spent in square and round dancing.

On June 14-16 merchants of the Ala Moana Center sponsored square dancing as an important part of the Old Fashioned Country Fair Days.

Johnny Schultz of Phoenix, Ariz., is expected to arrive in Hawaii in July — his first trip to the islands and he is promised a real Hawaiian "Aloha."

—W. R. Owens

In the Dakotas

The 8th Annual North Dakota Square Dance Convention and Knothead Jamboree was held in Bismarck, N.D., on April 27-28. Registration and dancing took place in the Hughes Junior H. S. Auditorium and the after party in the fabulous Hall of Four Seasons at the Grand Pacific Hotel.

—W. J. Murray

The Square, Folk and Round Dance Federation of South Dakota held its Spring Festival at Oldham on May 12, with the Circle O Square Dance Club as hosts. It is a custom at each festival for delegates from various clubs to "steal" banners of other clubs. These are later redeemed when the "victim" club takes a square of dancers to a regularly scheduled dance of the "thief" club. All in the name of friendship.

—Mrs Virgil Sollie

Colorful Colorado Dancing

The Prairie Twisters, sister club to the Prairie Dusters, has been formed in Pueblo, with a membership of 80 people. The club stems from several classes sponsored by the "new club" committee of the Prairie Dusters. Al Horn calls for both clubs.

The Prairie Dusters sponsored an amateur callers' night on April 20, with 20 callers participating. This was a really "different" fun

night, with Frank Grundeen's cartoon on the April issue of Sets in Order fitting in perfectly with the idea.

—Barbara Denny

The Denver Area Callers' Assn. closed out a very successful year with the election of new officers at their last meeting of the season on May 6. The new slate of officers includes Lloyd Way, Jack Halfacre, Ben Coleman, Merle Zimmerman, Vaughn Parrish. The competent direction for the recent season showed a definite rise in the square dance activity which is expected to continue under the new regime.

—Bill Norris

The 1st Colorado Youth Square Dance Festival took place on May 12 at the North Jeffco Recreation Bldg., in Arvada. This was sponsored by the local park district, the Denver Area Square Dance Callers Assn. and the Denver Area Square Dance Council. The program included a workshop, Chuck Wagon dinner and an "open" youth square dance.

—Lloyd Way

Michigan Meandering

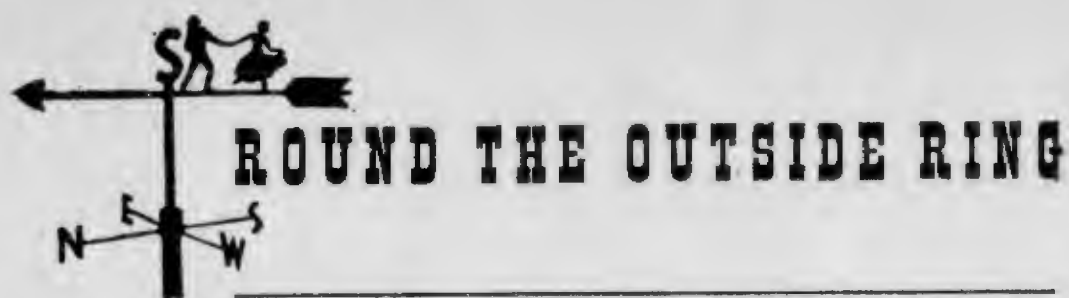
Thunderbirds Square Dance Club of Jackson presented two open dances with Bob Norton calling — one at Harrington School on May 5; the other the Spring Jamboree at Eagle Point, Clark Lake, on May 19.

The Jackson Area Square Dance Council is presenting a series of dances on first and third Fridays thruout the summer at Wolf Lake Pavilion. Callers are listed as follows: Wendell Abbott on July 14; Rolland and Marion Reynard on July 28; Bob Norton on August 11 and Dick Kenyon on August 25. Two big Family Dances are scheduled for July 8 and August 12, from 2 to 5 P.M., with a wiener roast after the dance. "You furnish the wienies," says the poster, "the dance is free."

Working on a plan unique in Michigan square dancing, Wes and Julie Rea are teaching one of the biggest beginners' classes in the history of Detroit. More than 60 couples joined their 8-lesson class, sponsored by six clubs which dance on the east side of the city. They enrolled after a "prelim" session in which they were shown basic basics.

If the present effort of Detroit-area callers is successful, few square dancers will sit out the rounds. More than a dozen callers and their wives are going to class to learn how to teach round dances, which ones to teach and how to get the non-round-dancer to get up and join the fun. Jack and Na Stapleton are teaching the class, which meets once monthly in the big Stapleton basement.

—John McManis



Indiana Incidents

A group of Anderson square dancers attended Carl Geels' dance at the 4H Building in Marion. When they stopped to eat they found the Indiana Central College Basketball Team eating at the same spot. After some coaxing from the team, the dancers put on a demonstration, with Alvin Colliver doing the calling.

Lapel is boasting a new square dance club known as Who's-Yur-Squares (Hoosier—clever?), a group taught by Phil Love. The Whitewater Valley Callers' Assn. sponsored caller Bill Shymkus of Chicago on April 17. —*Hazel Spall*

The Hoosier Hoppers of Lafayette were hosts to the Spring Square Dance Jamboree, sponsored by the local "Y's" at the Union Bldg., Purdue University. —*John Hulse, Sr.*

California Capering

The Palm Swingers of that spa closed out another most successful season of square dancing with a very special dance on April 30. Joe Lewis from Dallas did the calling and desert dancers are clamoring for his quick return. The Palm Swingers will start their new season in October, dancing every 2nd Friday with Harley Smith and guest callers on 4th Fridays. They will dance at Palm Coves Trailer Park — with air-conditioning and hardwood floors.

—*Mark Hopp*

Circle O's of Palm Springs gave a "yellow" party to tie in with caller Tom Dunegan's "yaller" suit. Dancers arrived attired in yellow; the hall was decorated in yellow and even the bread which formed the sandwiches was a special yellow kind.

The Circle O's Annual Roundup had Bob Van Antwerp calling, with Osa Mathews as M.C. This was followed by the Desert Circus Charity event with Bob Ferraud, Brownie Brown and Osa "slinging hash."

—*Margaret Dandurand*

The 9th Annual California State Square Dance Convention at San Jose on April 6-8, was blessed with sunny spring weather to gladden the hearts of the 4000-plus square dancers who attended. Santa Clara Valley Assn., with Earl Calloway as Director, was host for this state affair which began on Friday evening and

continued until late Sunday P.M. Dancing included Red Hot and Relaxed Dancing; Plain Old Square and Round Dancing; Teen Age Dancing. Several excellent panels were offered.

In April the Delmarines Club held a birthday square dance party for "Sweetheart" Harriette Blohm, the perky little lady who has done so much for square dancing in Los Angeles. The dance, at West Hollywood Playground, honored Harriette's 73rd birthday. About 30 squares attended, with Ray Orme as caller. Harriette was gifted with a "money tree" containing cash to aid her in her trip to the 11th National Convention in Florida. The club also presented Harriette with a "sweetheart" club pin and a huge birthday cake.

The International Square Dance Festival will be held in Long Beach on July 20-22 at the spacious Memorial Auditorium on the beach. Dancing will be on two floors in the Auditorium, the Crystal Ballroom, a Recreation Building and the Lafayette Hotel Ballroom, within walking distance of each other. For particulars write P.O. Box 8156, Long Beach 8.

Arkansas Ambling

The Stateside Chapter of Sherifian Squares has completed the planning for the 3rd Annual Reunion which looks to be great. It will be held at Mt. Magazine on July 12-14. —*Dick Bayless*

Oregon Offering

McMinnville is bustling with activity in preparation for the 6th Annual Oregon State Festival there on July 20-22, at the Linfield College Campus. John Bjorkstrand is Festival Director and Bob Ruff of California will be the featured caller. Ross and Penny Crispino of Idaho are in charge of the round dancing. There will be much dancing and many "extras." Write Bud Smith, P.O. Box 2165, Salem, for info.


—*Betty Pedigo*

New England Events

EDSARDA, a New England association, has just published a 20-page booklet containing pertinent information on square and round dance clubs in the area, with dance nights and locations. Write Wayne Sanders, 329 Vadnais Circle, West Springfield, Mass. for details on prices, etc.

—*Betsy Landick*

The Powder Mill Puffers will dance every Saturday night during the summer in Hazardville, beginning on June 30 and in the fall will have guest callers on 2nd and 4th Saturdays. Ralph Sweet, Powder Mill Barn host, will call on 1st, 3rd and 5th Saturdays.



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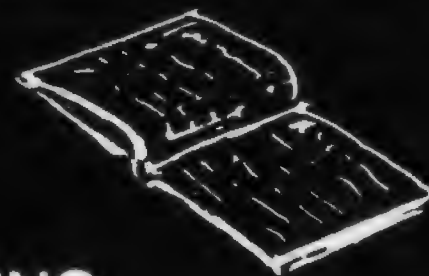
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

George Elliott Material for July 1962

Forward eight and back to town
Four ladies chain one-quarter round
Turn the girl like you always do
One and three go full square thru
Go all the way to the outside two
And star thru
Find old corner, left allemande

Forward eight and back like that
Four ladies chain on the inside track
Turn the girl a half sashay
Forward up and back that way
Head ladies pass thru and star thru
Side ladies pass thru and star thru
You all promenade, go right back home
(All will be with partners and "in gear")

Forward eight and back to town
Four ladies chain one-quarter round
Turn the girl and don't get lost
All four ladies chain across
Turn 'em twice, don't take all night
Two head ladies chain to the right
One and three you bow and swing
Take your girl to the side of the town
Circle up four, don't fall down
Head gents break and make two lines
Forward eight and back in time
Head couples California swirl
Gents hook left, four in line
One full turn then wheel and deal
(couples are face to face)
Find old corner, left allemande

Forward eight and back like that
Four ladies chain on the inside track
Turn the girl in the usual way
One and three only, half sashay
Side gents pass thru and star thru
Head ladies pass thru and star thru
Everybody move on to the next old two
Trail thru, find old corner, left allemande

Forward eight and back to town
Four ladies chain one-quarter round
Turn the girl like you always do
One and three you square thru
Go all the way, when you get thru
Right and left thru the outside two
Same ladies chain
Inside four wheel around and face in
Do a right and left thru
Same ladies chain
Inside four wheel around and face out
There's old corner, left allemande

Forward eight and back to town
Four ladies chain one-quarter round
Turn the girl like you always do
One and three a half square thru to the
outside two
A right and left thru
Outside four dive thru and pass thru
Box the gnat with the outside two
Hang on tight
Go right and left grand

Forward eight and back to town
Four ladies chain one-quarter round
Turn the girl with a half sashay
Go up to the middle and back that way
Head ladies pass thru and star thru
Side ladies pass thru and star thru
You all promenade two by two
Head couples wheel around and pass thru
On to the next and box the gnat
Change girls
She's old corner, left allemande

SINGING CALL *

ARE YOU FROM DIXIE

By George Elliott, North Hollywood, California
Record: SIO 124, Flip instrumental by Bob Page,
Hayward, California

OPENER, MIDDLE BREAK and CLOSER

You circle left now, and don't be late now
And do a left allemande then a right and
left grand

And when you meet her, here's how
you greet her

You'll do sa do, then swing your maid
Gents star left, across the set and there you box
the gnat

(The) girls star left, go straight across,
let's box it back

Promenade her, you serenade her
(You'll know that) she's from Dixie too

FIGURE

Head couples swing now, promenade the
ring now

Go half way 'round, then a right and left thru
You'll turn your lady, four ladies grand chain
And then the sides square thru, go full around
Go all the way around the ring, swing that
corner maid

Allemande left, then come on back,
let's promenade

Are you from Dixie, I said from Dixie
'Cause she's from Dixie too

SEQUENCE: Opener, Figure twice for Heads,
Middle Break, Figure twice for Sides and
Closer

SQUARE STAR

By Powell Leatherwood, South Gate, California
One and three forward up and back with you
Forward again, square thru
Four hands round in the middle you do
Right and left thru the outside two
Dive thru, the ladies chain in the middle too
Turn this girl, pass thru
Circle four with the outside two
Head men break and make a line
Forward up and back in time
Pass thru, bend the line
Star thru, dive thru, pass thru, square thru
Count four hands when you do
Move on to the next and square thru
Count four hands and there you are
A right to the next a wrong way thar
Gents back up a left hand star
Shoot that star, skip one girl
Left allemande

CAN CAN TRIPLETTS

By Wendell Abbott, Stockbridge, Michigan
Side ladies chain three-quarters round
Head gents turn 'em with an arm around
Girls who can a half sashay
Forward six and back that way
Right lady high and left lady low
Spin those girls and watch them go
Forward six and back you know
Right lady high and left lady low
Spin the girls and watch them go
Now forward six and back that way
Girls who can do a half sashay
Now those who can star thru
Circle up three with the gent you meet
Head gents break and keep it neat
Then circle up eight to the left that way
Roll your girl a half sashay
Do a left allemande

Or whirl away to a right and left grand

MOVIN'

By Bill Hansen, Santa Barbara, California
Ladies chain three-quarters round
Turn that new little girl around
Head two couples do a half sashay
All join hands and circle that way
Gents only half square thru
Split the girls and line up four
Circle eight around the floor
Girls only half square thru
Split the men then separate
Around just one, then circle eight
Those who can whirl away
(Side gents with lady on their right)
Same four forward that way
Come back and half square thru
Split that pair, go round just one
While the others forward go for fun
Come on back and half square thru
*Split that pair, walk around the land
Corners all left allemande

*Go right and left grand with the outside two

TAKES A BIT OF THINKING

DIXIE WAVE

By Frank Lane, Lawrence, Kansas
Heads promenade outside the ring
Just half way and hang on tight
Take your girl and lead to the right
Circle four you're doing fine
Head men break and make a line
Go forward up and back again
Two end ladies diagonal chain
Turn and face right down the line
Two ladies chain down the line
New end ladies diagonal chain
Turn and chain 'em down the line
New end ladies diagonally Dixie
style to an ocean wave
Now spread the line and arch up high
Heads turn right go single file
Through the outside arch to the opposite side
Then down the middle go Dixie style
To an ocean wave and all eight balance
Slip the clutch, left allemande

DIXIE TWIRL BREAK

By Sam Grundman, Berkeley, California
Circle eight and hear me say
Corners all whirl away
Circle left take your time
Head gents break left, make two lines
Forward eight back to the world
Arch in the middle for a Dixie twirl
Bend the line, don't just stand
Star thru, left allemande

DON'T FIGURE IT

By Bob Daugherty, San Diego, California
Allemande left that corner maid
Come back home and promenade
Promenade and don't slow down
One and three wheel around
The lines of four go forward and back
Pass thru, wheel and deal
Double pass thru keep in time
Cross trail out and make new lines
Forward out and back you see
Bend the line and listen to me
Pass thru, wheel and deal
Double pass thru cross trail out
Make new lines, hear me shout
Bend the line, don't you reel
Pass thru and wheel and deal
Double pass thru just like before
Cross trail out, new lines of four
Forward eight and bend the line
Right and left thru you're doing fine
Cross trail, find your corner
Left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

LEFT WHAT?

By Charlie Turpin, New Orleans, Louisiana

Heads go forward and back you do
Go forward again and left square thru
Just half
Then swat the flea across from you
Change hands and box the gnat
Then right and left thru the other way back
Turn your Sue and dive thru
Then star thru across from you
Then left square thru just half
Now swat the flea across from you
Change hands and box the gnat
Go right and left thru the other way back
Turn your girl and dive thru
Then star thru and stick out your hand
Allemande left . . .

RACING THE STARS

By Fred Christopher, St. Petersburg, Florida

Heads go forward back with you
Forward again and star thru
Same two Frontier whirl
Star thru the side of the world
Now pass thru, bend the line
Star thru, right and left thru
Turn the girls and the head two couples
California twirl, double star thru inside the world
Now split the ring go around just one
Star thru with the opposite son
It's a double star thru in the middle once more
Separate around just one and line up four
Forward eight back in time
Pass on thru and bend the line
Now star thru then a right and left thru
Turn the girls and the side couples
California twirl
Square thru in the middle of the world
Count four hands and one more man
Here comes the corner, left allemande

HAPPY DAZE

By Clarence Watson, Blue Springs, Missouri

Heads go forward and back with you
Forward again and star thru
Square thru three-quarters around
Then split two and line up four
Forward eight and come on back
The opposite girl box the gnat
Right and left thru the other way back
Pass thru, whirl away with a half sashay
Join hands and arch in the middle
And the ends turn in
Cross trail and U turn back
Square thru three-quarters around
Then split two and line up four
Forward eight and come on back
The opposite girl box the gnat
Right and left thru the other way back
Pass thru, whirl away with a half sashay
Join hands arch in the middle
And the ends turn in
Cross trail and U turn back
Square thru three-quarters around
Allemande left . . .

QUARTER GRAND?

OVERWORKING THE POSITION

By Bob Hayden, Lake Jackson, Texas

One and two a right and left thru
The other two ladies chain you do
One and three a right and left thru
The other ladies chain too
One and four a right and left thru
The other two ladies chain you do
Forward eight and back to the land
Sides face, do a quarter grand*
Then allemande left with your left hand

DIXIE STYLE QUICKIE

By Johnny Davis, Erlanger, Kentucky

Heads forward and back you go
Forward again do a do sa do
All the way around to an ocean wave
Go up and back, pass thru
Both turn right around one
Down the middle go Dixie style
To an ocean wave and rock it man
Cross trail thru, left allemande

SINGING CALL *

ALL MINE

By Don Stewart, Long Beach, California

Record: MacGregor 918, Flip instrumental
by Don Stewart

BREAK

Docey the corner girl, see saw your taw
Join hands and circle left, you circle the hall
Four ladies chain across, you turn 'em left
and then
Roll away a half sashay, circle left and then
(and then you)
Allemande your corner, walk by your own
Swing the lady round and round and
promenade her home
(You) promenade the ring, take that lady
home and swing
'Cause she's mine all mine

FIGURE

Heads dance up to the middle and back and
then square thru
Four hands round in the middle there and do
a right and left thru
Turn the girl, dive into the middle and star
thru, I say
Cross trail and swing the corner, round that
way (and then you)
Allemande your corner, grand old right and left
When you meet your lady there, you promenade
the set
Just promenade the ring, take that lady home
and swing
'Cause she's mine all mine

Sequence: Opener, Heads twice, Middle Break,
Sides twice.

GIMMICK TO END ALL!

TOO MUCH MUSTARD

By Dot 'n Date Foster, Decatur, Illinois

Record: Grenn 14039

Position: Loose Closed

Footwork: Opposite, Directions for M

Meas. INTRO

- 1-4 Wait; Wait; Side, Touch; Side, Touch;**
In LOOSE CLOSED pos, M facing LOD, M's L, W's R arms held out to side but pointed diag down, M's L hand holding W's wrist (W's palm down), wait 2 meas (4 cts): step to side on L, touch R to L; step to side on R, touch L to R.

DANCE

- 1-8 Fwd, 2; 3, 4; 5, 6; Jump, Kick; Fwd, 2; 3, 4; 5, 6; Jump, Kick;**

This is a part of the old Castle Walk and should be danced in a Loose Closed pos, (arm and hand hold as described in Intro.). With long smooth gliding steps and in a lilting airy manner M dances fwd (W backing up) 6 steps, on ct 7 a slight jump on both feet, on ct 8 a slight lift on R ft as L leg is kicked up in back (L knee bent and L foot and leg at R angle) (W does opposite). Repeat with same footwork, start L, 6 steps fwd, jump and kick.

- 9-12 Walk In, 2; Pivot, 2; Walk Out, 2; Pivot, 2;**

Turning twd COH, take SEMI-CLOSED pos and walk in 2 steps L, R; take CLOSED pos pivoting $\frac{1}{2}$ R face in 2 steps, L, R to face wall; in SEMI-CLOSED pos repeat twd wall 2 steps, L, R; in CLOSED pos, pivot $\frac{1}{2}$ R face again to end in CLOSED pos, M facing LOD.

- 13-16 Two-Step Bal L; Two-Step Bal R; Spin Her R, 2; 3, 4;**

In Closed pos two-step bal twd COH (L, R, L); two-step bal twd wall, (R, L, R) (at same time M places W's R hand behind her back and changes it from his L to his R hand); M takes four small steps slightly fwd as he leads W into a $1\frac{1}{2}$ R face spin (4 steps), ending in OPEN pos, both facing LOD with inside hands joined.

- 17-24 Fwd, Back; Back, Fwd; Walk, 2; 3, 4; Back, Fwd; Fwd, Back; Walk, 2; 3, 4;**

Both facing LOD, side by side with inside hands joined, step fwd on L (W's R), back on R; back on L, fwd in place on R; drop hands and walk fwd 4 steps (L, R; L, R); step back on M's L, fwd on R; fwd on L, back on R; then walk bwd 4 steps (L, R; L, R); (Styling Notes: On the 4 walking steps fwd and bwd, arms should be held down and slightly away from sides, wrists bent so that palms are down, shoulders swaying slightly with each step.)

- 25-28 Point, Point; Side/Together, Side/—; Point,, Point; Side/Together, Face/—;**
Still facing LOD, no hands joined, point

L to side, point L toe to arch of R; step L to side, close R to L, step side on L (two-step away from partner); repeat with opposite footwork, but moving back twd partner with small steps to end FACING, approx 2 ft apart.

- 29-32 Fwd, Back; Back, Drag; Back, Fwd; Step/Close, Step/— (Turn);**

Step fwd twd partner on M's L, W's R, press hands flat against partners, step back on R with slight push away; back on L (long steps), drag R ft back slowly on ct 2 (no weight); step back on R sharply, fwd on L; then one two-step fwd twd partner (R, L, R) (M turning $\frac{1}{4}$ L on last step to face LOD, W moving over in front of M to take LOOSE CLOSED pos to start dance again.)

DANCE GOES THRU THREE TIMES.

- Ending:** On last two-step (Meas. 32) finish facing partner with hands flat against partner's.

MEATY WALTZ

MARIA ELENA

By Julie and Bert Passerello, Long Beach, Calif.

Record: SIO 3132

Position: Open-Facing

Footwork: Opposite, Directions for M

Meas. INTRO

- 1-4 Wait 2 meas: Waltz Balance to Open; Waltz Balance to Face;**

Wait 2 meas then step swd L twd COH, XRIB, step L in place; turning to face partner step swd R twd RLOD, XLIB, step R in place coming into LOOSE CLOSED pos M's back to COH.

DANCE

- 1-4 Side, Behind, Side; Thru, Pivot, 2; (Side-car) Cross, Side, Behind; Waltz R, 2, Close;**

Starting L, vine 3 along LOD both XIB; both XIF stepping thru, pivot $\frac{1}{2}$ R face in 2 steps (W places R ft between M's feet) ending M facing COH; turning to SIDE-CAR MXIF (WXIB), step swd in LOD, step L behind R coming into momentary BANJO (WXIF); continuing along LOD, M steps R between W's feet twd LOD and COH starting a R face waltz turn ($\frac{3}{4}$ around) taking couple to maneuver position with M's back almost to LOD.

- 5-8 R Waltz Turn; Waltz; Waltz Bal L; Waltz Bal R;**

Continuing the flow along LOD, do 2 meas of R turning waltz making $\frac{3}{4}$ turn to end with M's back to COH; waltz balance L (XIB); waltz balance R.

- 9-16 Repeat action of Meas. 1-8 ending in SEMI-CLOSED pos facing LOD.**

- 17-20 Fwd Waltz; W Cross In; Twinkle (to Semi-Closed); W Cross Out (to L Open pos);**

M's L W's R hands joined throughout these 4 meas. Do one fwd waltz in LOD; M does another fwd waltz almost in

place as he leads W in front twd COH, W making one full L face turn to L open pos; twinkle fwd in LOD turning to face RLOD in a momentary SEMI-CLOSED pos; as M waltzes in place he leads W across in front twd wall, W turning one full L face turn to L OPEN pos facing RLOD.

21-24 Rock Fwd (RLOD), Bwd, Turn In; Rock Fwd (LOD), Bwd, Turn In; Rock Fwd, Spot Turn, 2; Rock Bwd, Fwd, Face;

With M's L & W's R hands joined swing hands thru twd RLOD and rock fwd on L (W R), bwd on R, turn in twd partner changing hands and step fwd in LOD on L; rock fwd R twd LOD, rock bwd L, turn in twd partner changing hands again and step fwd in RLOD; rock fwd L, releasing hands spot turn full around in 2 steps (M turning out R face, W L face) to face RLOD; rejoin hands and rock bwd R in LOD, fwd L, turn in twd partner and step swd R in RLOD to end in OPEN FACING pos.

25-28 Solo Roll, 2, 3; Thru, Side, Behind; Twirl, 2, 3; Maneuver, 2, 3;

Partners do full solo roll away in 3 steps along LOD (M turns L face, W R face) end in BUTTERFLY pos M's back to COH; step thru R in LOD (both XIF), step swd L, XRIB; waltz fwd in LOD (W twirl R face traveling in LOD) to SEMI-CLOSED; waltz maneuver to CP M's back almost to LOD.

29-32 Pivot (to Semi-Closed); Fwd Waltz; Pivot (to Semi-Closed); Fwd Waltz;

Couple R face pivot to face LOD in SEMI-CLOSED pos (1/2 turn for M, 1 full turn for W); waltz fwd in LOD with man adjusting slightly on last count to prepare for pivot repeat; pivot again with W stepping sharply between M's feet and both making 1 full turn to SEMI-CLOSED pos facing LOD; waltz fwd in LOD.

Interlude: (2 measures) Same as meas 3 & 4 of INTRO.

DANCE GOES THRU TWICE (including interlude) then end with a TWIRL, BOW and CURTSY.

SHORT AND DIFFERENT

OUT OF A CLEAR BLUE SKY

By Gordan Brockway, Boise, Idaho

Record: Dot 45-16198 (Lawrence Welk)

Position: Butterfly, M facing wall

Footwork: Opposite, Directions for M

Intro: Wait 4 introductory notes

Meas.

1-2 Behind/Step, Step/—; Behind/Step, Step/—; Behind/Step, Step/—; Behind/Step, Step/—;

With slight, quick flare, step L behind R, step on ball of R close to L, step L in place pushing R foot to side at the same-time; with slight quick flare step R behind L, step on ball of L close to R, step

R in place pushing L foot to side at the same time; repeat.

3-4 Walk, 2, 3, Swing; Back, 2, 3, Point;

In OPEN pos walk fwd RLOD 3 steps L, R, L, swing R; walk back 3 steps R, L, R, point L to side resuming BUTTERFLY pos M facing wall.

5-8 Behind, Side, Front, Swing; Behind, Side, Front, Swing; Behind, Side, Front, Swing; Behind, Side, Thru, Hold;

Grapevine RLOD L behind R, side R, L in front of R, swing R twd RLOD; grapevine LOD R behind L, side L, R in front of L, swing L twd LOD; repeat grapevine RLOD; grapevine LOD R behind L, side L, thru on R, hold remaining in Butterfly pos but turning upper portion of body twd LOD on the 'step thru' and hold.

9-10 Step, Swing, Swing Pivot; Back, Side, Thru, Hold;

Step swd L (pointing L toe slightly twd LOD), swing R across L twd LOD, keep R foot extended and swing R thru twd RLOD, pivot on L slightly twd RLOD; arc and step R behind L in LOD, step L to side, step R thru in front of L again slightly facing LOD, hold.

11-12 Repeat Action of Meas. 9-10, ending in CLOSED pos, M's back to COH and slightly to LOD.

13-14 Turn Two-Step; Turn Two-Step; Turn Two-Step; Turn Two-Step;

Four turning two-steps starting M's L, ending in SEMI-CLOSED pos facing LOD.

15-16 Walk, 2, 3, 4; Twirl, 2, Side, Close;

Walk fwd 4 steps L, R, L, R; W twirls RF in 2 steps (R, L) as M walks fwd 2 steps L, R, ending in BUTTERFLY pos M facing wall, M steps L to side, closes R to L ready to start dance again.

DANCE GOES THRU FOUR TIMES. Last time thru end with twirl and acknowledge on Meas. 16.

This explanation of round dance punctuation is being re-run from the July 1960 issue of Sets in Order.

You may have noticed recently the double punctuation in the cue lines of some of the round dances. This is not a typographical error but rather a new way to describe a step which takes more than one count to do. Previously a "hold" or a wait in which no action is taken was indicated by a — followed by a ,. Since counts are shown by commas in R/D terminology, it seems more proper to indicate a slow step (ie; one that takes more than one count) by multiple punctuation with the comma.

Here are two examples which serve to illustrate the two basic rhythms most used in rounds. **WALTZ:** Side, Draw,, (not Side, Draw, —;). The reasoning here is that the draw step is a continuing step thru the two counts and it not a quick step and hold. **TWO-STEP:** Walk,, 2,, means two slow walking steps (not Walk, —, 2, —;).

BEAR CLAWS

By George Vagtborg, San Diego, California

One and three lead to the right and circle four
Head gents break, make a line you do
Forward eight, back with you
Square thru three-quarters round
Watch 'em squeal, when you're thru
Wheel and deal, do a double pass thru
Then face the middle and square thru
three-quarters
Watch 'em shout, you're facing out
Wheel and deal then double pass thru
Face the middle, square thru three-quarters round
Same as before two lines of four
Wheel and deal, double pass thru
Then face the middle, left allemande

WYOMING SQUARE WHEELS

By Clarence Eskridge, Green River, Wyoming

Heads to the middle and back with you
Then star thru, pass thru
Split the sides and make a line
Forward eight and back you reel
Pass thru, wheel and deal
Outside two you separate
Box the gnat and face the middle
While the inside four star thru
Split two then make a line
Forward eight and back you reel
Pass thru then wheel and deal
Center four square thru
Three-quarters in the middle of the land
Corners all left allemande

WANNA BET?

BETCHA CAN'T

By Milton Lease, Palm Springs, California

Four ladies chain across the way
Keep her, we'll dance that way
Heads to the center, star twirl
Face the sides, star twirl
Face your partner, star twirl
All turn back, star twirl
With your opposite, star twirl
Bend the line, star twirl
Those who can, star twirl
Face your partner, star thru
Face your corner, left allemande

CONTRA CORNER

NEWLYWED'S REEL

By Ted Sannella, Boston, Massachusetts

1, 3, 5, etc. active — DO NOT CROSS OVER
Right hand to partner, left to opposite
Balance that way four in line
— — — — Turn the left hand all around
The ladies walk up, the men walk down
— — — — Same way back to place
— — — — Allemande left when you meet
your own
And swing the opposite lady
— — — — Now the lady round the lady
Gent around the gent
Then do sa do with your own

HALF SQUARELY VARIATION

Original by Bob Kim, Elk Grove, Illinois

Variation by Gordon Blaum, Miami, Florida

Four ladies chain across the square
Couple number one promenade three-quarters
around
Stand behind number four
Number four California twirl
Circle four full turn around
Number four gent break to a line
Four to the middle and bend the line
Now half square thru
Those who can, half square thru
Those who can, half square thru
Everybody California twirl
Those who can, half square thru
Those who can, half square thru
Those who can, half square thru
Everybody California twirl
Allemande left

WHAM-BAM

By Hugh Clark, Omaha, Nebraska

Heads to the middle and back with you
Forward again and star thru, pass thru
Right and left thru the outside two
Dive thru, pass thru, do an eight chain thru
(fill in patter)
When you get through do sa do the outside two
Go all the way around to an ocean wave
Rock it forward and rock it back
Right and left thru, turn a little girl
Dive thru, star thru, right and left thru
Turn on around, do a Dixie chain, the girls
Go left and the gents go right around one
Into the middle and star thru, separate go
round one
Into the middle pass thru, right and left thru
Turn on around, dive thru, pass thru
Right and left thru the outside two
Turn a little girl and dive thru, square thru
Three-quarters round and Wham Bam,
allemande left

STAR AND SQUARES

By Bill Johnston, Hartford, Iowa

First and third move up to the middle
and come on back
Then star thru, a right and left thru
Turn the girl and pass thru
Then half square thru
Move on to the next with a right and left thru
Now square thru three-quarters round
With the girl on your right California twirl
Now pass thru, move on to the next
And square thru four hands round
Now those in the middle square thru
Seven hands round, seven hands and when
you're thru
Outside two California twirl, then right
and left thru
Turn the girl then dive thru, star thru
Cross trail thru and look out man
Do an allemande left with your left hand
Partner right, go right and left grand

JEANIE

By John Gank, Royal Oak, Michigan

All four couples forward and back
California twirl, you're facing out
Half sashay two by two
Lines divide, don't be mean
Catch all eight on the corner Jean
Back by the left go all the way round
Promenade the corner when she comes down
Promenade, don't slow down
One and three wheel around
Star thru, dive thru, pass thru,
Star thru now cross trail
And find old corner, left allemande

BREAK DIXIE STYLE

By Herb Perry, Lancaster, California

Circle to the left and don't be slow
Take partner by the left and do paso
Corner right and not too far
Partner left and allemande thar
Back up boys in a right hand star
Shoot that star, go down the lane
A right, left, full turn
And the four ladies chain
Dixie style to an ocean wave
Men in the middle, rock it forward and back
Slip the clutch, left allemande

SINGING CALL *

BLUETAIL FLY

By Melton Luttrell, Fort Worth, Texas

Record: Square L 102, Flip instrumental by
Melton Luttrell

INTRO (slow tempo)

Honor your partner and your corner too
Sashay your partner half way thru
Bow to the girl to the right of you
And resashay, that's what you do
Allemande left with your left hand
A right to your honey go right and left grand
Every other girl and every other guy
Promenade home with the bluetail fly

CHORUS

Jimmy cracked corn and I don't care
Jimmy cracked corn and I don't care
Swing your little honey when you get there
My massa's gone away

FIGURE (twice for heads, twice for sides)

First and third bow and swing
Lead right out to the right of the ring
Lady round the lady and the gent follow
Ladies hook in the middle with a right elbow
Gent around the gent with the lady in tow
Gents hook in the middle with a left elbow
Pick up the girl you call your own
Star promenade 'til you get back home
Spread that star across the set
Gents back out and the girls chain left
Turn her boys you're not thru yet
Promenade around with a brand new pet

REPEAT CHORUS

BREAK (slow tempo)

Side two couples go right and left thru
Head two couples half square thru
Split the sides and separate
And everybody swing your date
Allemande left with your left hand
A right to your honey go right and left grand
Every other girl and every other guy
Promenade home with the bluetail fly

REPEAT CHORUS

ENDING (slow tempo)

Honor your partner and your corner miss
Toss that opposite girl a kiss
Wave at the girl on the old right wall
And swing your little honey cause that's not all
Allemande left with your left hand
A right to your honey go right and left grand
Every other girl and every other guy
Promenade home with the bluetail fly

REPEAT CHORUS

DOUBLE BEND

By Austin Watson, Riverside, Rhode Island

First and third square thru four hands around
Right and left thru with the outside two
Dive thru and star thru, right and left thru,
star thru
Pass thru, star thru
Square thru three-quarters round till you're
facing out
Go forward and back
Bend the line go forward and back
Bend the line go forward and back
Right and left thru, star thru, right and left thru
Dive thru, pass thru, star thru
Square thru three-quarters round till you're
facing out
Go forward and back
Bend the line go forward and back
Bend the line go forward and back
Right and left thru, star thru, right and left thru
Dive thru and square thru three-quarters round
Find old corner, left allemande

TWIRLIGIG

By Joe Barcelow, Ionia, Michigan

Head ladies chain across the town
Turn 'em boys with an arm around
Lead to the right and circle four
Head gents break to a line of four
Go up to the middle and back away
Roll the girls in a half sashay
Star thru, California twirl
Right and left thru and turn your girl
Dive thru, right and left thru
Full turn around to the outside two
Circle four with those you meet
Head gents break and keep it neat
Go up to the middle and back away
Roll the girls in a half sashay
Star thru, California twirl
Right and left thru and turn your girl
Dive thru, star thru, right and left thru
Turn your girl and star thru
California twirl, left allemande

SHENANIGAN

By John Ward, Alton, Kansas

Four ladies chain three-quarters round
Just turn 'em boys and settle down
The first couple only half sashay
Join your hands circle eight that way
Circle to the left you're doing fine
Two girls together break, make one long line
Go forward eight and back with you
Bend the line here's what you do
The center four go up and back
A left square thru, it's four hands Jack
Four hands round inside the land
Allemande left with your left hand

STAR THRU BASIC

By Bob Cathcart, Ottawa, Ontario, Canada

Head couples forward and back
Now star thru across the track
Pass thru, right and left thru
Now turn 'em around and dive thru
Star thru then Frontier whirl
Separate go around one
Come into the middle and star thru
Pass thru go around one
Come back in the middle and star thru
Now cross trail and hello corner
Allemande left

SHORT CLUTCH

By Dick Weaver, Honolulu, Hawaii

First and third dance into the middle and
back with you
Forward again for a Suzie Q
Opposite right, right hand round
Partner left, left hand around
Opposite right, there you are
Partner left like an allemande thar
Back up boys in a two hand star
One full turn round the land
Slip the clutch, left allemande

SOME DO, SOME DON'T

By Ralph Kinnane, Birmingham, Alabama

Side ladies chain across that track
First and third go forward
Up to the middle and come on back
Then down the middle, cross trail thru
Behind the sides star thru
Center four cross trail thru but U turn back
Opposite right, box the gnat
Do sa do that pretty little Sue
Once around then pass thru
Make a right hand star with the outside two
Girls star left in the middle of the pen
Once around, then split the men
First lady go left and the second right
Around just one and line up four
Go forward eight and back with you
Just the men square thru
Three-quarters around, girls pass thru
Forward out and back you roam
Heads Frontier whirl, sides turn alone
Cross trail the other way back
Allemande left with your corner Jack

SINGING CALL *

JOHNNY JINGO

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1615, Flip instrumental
by Marshall Flippo

OPENER, BREAK and ENDING

Now the four little ladies chain across, you turn
'em with a left around
Roll on away then circle eight, you go walking
round that town
Partner left do a do paso, corner by the right
and don't be slow
Partner left like an allemande thar, gents back
up right hand star
Slip the clutch left allemande, pass one maid
Swing the next little girl and promenade
Promenade, the feeling's bingo . . . zingo
She'll never swing anyone like Johnny Jingo

FIRST FIGURE

Heads go forward up and star thru, pass thru
Right and left thru with the outside two, you'll
turn two, dive thru
Right and left thru in the usual way, whirl on
away with a half sashay
U turn back, do an eight chain thru, all the way
over and back with you
Ooh what you do, what you do, what you do,
when you hold me
Ooh what you do, what you do, when you
box the gnat
(with original corner) (Promenade)
Promenade this little dear, whisper these words
in her ear
Ooh what you do, what you do, when you
look like that

SECOND FIGURE

Heads go forward star thru, pass thru
Right and left thru with the outside two,
you'll turn two, star thru
Pass thru and bend the line, up to the middle
and back in time
Star thru across from you, swing awhile a
brand new Sue
(original right hand lady)
Then allemande left that corner, do a grand
old right and left
Ooh what you do, what you do, when you
promenade
Promenade this little dear, whisper these
words in her ear
Ooh what you do, what you do, when you
swing and sway

Note: Either figure can be used exclusively, in
which case there will be four partner changes.
If first figure is used twice, then second figure
twice, you will dance with partner, corner,
opposite during first figure, and then second
figure twice, you will dance with opposite,
corner and back to original partner.

TAG

She won't swing anyone like Johnny Jingo

Sets in Order

HANDBOOK SERIES



A SPRINGBOARD TO PLANNING SQUARE DANCE PARTY FUN

A DANCER'S WALKTHRU PROJECT

COMPILED BY THE STAFF OF SETS IN ORDER



GAMES AND DECORATIONS, stunts and gimmicks, used in connection with the square dance program, will not of themselves make a square dance club successful. Nothing of this type will ever replace the pleasure and joy realized by eight persons moving harmoniously together following the commands of the caller and dancing to the rhythm of the music. There are, however, times and circumstances when certain objectives may best be attained through some of the "extras" available to all square dancers.

The intention of this Party Planner is to offer some insight into the possibilities and responsibilities involved in planning square dance parties, to serve as a springboard for the thinking of square dancers in order to encourage them in the further development of themes and entertainment. A book 50 times this size would never cover all of the things that have already been done in the way of fun and games for square dances, so here we do not attempt to develop in complete detail every specific of the party atmosphere. We do intend, with the help of this book, to offer you the keys needed to unlock those closets filled with S.D. Party fun.



GRUNDEEN

"Fun is a three letter word with u in the middle. Without u it can't be fun."—Clarence E. Mitchum

SQUARE DANCE EXTRAS—WHY?

POSSIBLY THE MOST OVERWORKED word in square dancing today is *fun*. In fact the phrase "square dancing is fun" is repeated so often that articles now are being written on the other side of the coin asking "Is it really fun?"

Of course square dancing is fun. However, like any old hat perhaps people have become so accustomed to fun that they've forgotten what the word means. According to Webster fun is "sport, merriment, playful action or speech." Isn't it easy to apply this definition to square dancing? In a broad sense our recreation is a sport — a wonderful, cooperative one. And how often have you spoken of square dancing as being one of the most joyous and merry events with which you've been connected? Even more important perhaps is the fact that it is developed in a spirit of friendliness, for "without friendship you can't have square dancing." "Friendship is square dancing's greatest reward." "Square dancing is friendship set to music."

If square dancing is all of this, then why bother adding anything to it?

The following random queries and statements which arise all too frequently in this hobby may point in part to the answer:

"... The only hall available to us, where our square dance club may meet, is old, dark, and rather forbidding in its appearance. Our members are more depressed by its atmosphere than they are impressed with the fun of dancing. Do you have any suggestions which might help us?"

"... Our club has been dancing happily together for several years, but recently it seems to have divided itself into cliques. We're afraid the entire group will dissolve unless we can find a way to mend this split."

"... A neighboring square dance club plans

to visit our dance next month. We would like to plan something special to welcome our guests. Can you help us out?"

"... Our club is in the middle of the doldrums and we don't know what to do to give it spark."

It's possible that solutions for all of these problems may be found in what is referred to as "extra square dance fun" — extra, because it is in addition to the actual dancing, which after all, is the prime reason these folks are in this hobby.

To the square dance club meeting in the uninviting building, ceiling and wall decorations may be the answer. We recall one similar instance where the ingenuity of square dancers solved the problem quite simply. The distasteful hall, in this case, was a quonset hut and, while the male members of the square dance club strung horizontal lines of wire around the walls, the women clothespinned on these lines extra square dance dresses and bright shirts. A simple solution — yes, but just one example of brightening a club's spirit by some ingenious hall decorating. There have been endless examples where cleverly wrought decorations have helped lift both the face of the building and the morale of the club.

The group faced with that old dragon, the clique, might solve its problems in a number of ways. One solution would be the planning of a special extra-curricular activity in which the entire club membership might play and enjoy the results together. Possibly a club trip could be instigated and the planning committee be formed of several key couples from the different cliques. Their working together could be a first step in breaking down any barrier. Another solution might be the intelligent use of

mixers during an evening's program. These dances, chosen from an endless variety of types, can do much to eliminate any wall of unfriendliness.

An after party, which includes guests as well as members in its program, might be an excellent solution for that club wishing to highlight the occasion of a visiting club. Something of this sort following the regular dance might well send the travelers on their way with a warm feeling of having been made welcome.

Nothing adds spark to a club more than a party. The group suffering from the doldrums

might set a date for a special *theme* dance — complete with guests, costumes, and perhaps even a local variety show. When the evening is over they'll undoubtedly discover that their doldrums have vanished into nothingness.

These brief, over-simplified problems and their solutions are just a few reasons to investigate the extras available to square dancing and square dancers. Whatever the need, whatever the cause—square dance fun, *judiciously chosen* and *intelligently timed*, may well be an answer to your club's need and will certainly open a door to possible greater enjoyment for everyone.

WHERE DO WE GO FROM HERE?

The point has been established that there are definite times to think about adding something to the evening of unadulterated square dancing. The next step is to investigate a bit further these various types of square dance extras and decide if some of them may fit an immediate or a future need of your club.

Before reading on, however, a point or two needs to be emphasized. This handbook is not a blueprint to be built upon brick by brick to find the absolute answer to any square dance club's personal need. Rather it is a beginning, intended to encourage you to take the ideas one

step further and adapt them to fit your own requirements.

Individual Personality

Secondly, remember that YOUR club has a combination of talents peculiar unto itself — no other club can duplicate it. Get to know your members better. Discover their particular abilities, hobbies, professions, interests. Within your own membership lies the best answer to any need or problem of your group. Cultivate all the varied capabilities of your dancers and watch the fun and spirit grow within your square dance family.

STARTING AT THE BEGINNING —

PLANNING A CALENDAR OF EVENTS

During the course of a year a square dance club may plan several different types of dancing evenings. The most common will be the regular club dances with no particular theme. Occasionally there may be workshop nights dedicated to improving the danceability of the members, reviewing some of the less familiar square dance figures, becoming acquainted with a new basic and brushing up on some of the round dances. Like the regular dancing evenings these sessions will take care of themselves.

A club may wish to program some of its dance nights to feature a particular theme and design the entire evening so that it works around this plan. Dances of this type, when not used

too frequently but spread throughout an entire year's schedule, can add a definite spark of zest and pleasure for the dancers. These "specials" will be in contrast to the many evenings during the year when the club members will want to dance for just the pure sake of dancing, with no interruptions other than perhaps refreshments.

For a starting point your club may wish to outline an entire year's schedule of club meetings. This is a wise plan. By working in advance you will avoid the grief of allowing insufficient time to prepare for some of the "big" parties and will establish a year's program giving attention to proper balance. Too many party nights, too many outside activities — like too much frosting on a cake — will tend to

diminish the pleasure achieved by having just enough, or perhaps not quite enough, so that everyone will be looking forward to the next time.

A club calendar does not necessarily have to run from January to December. In some instances the square dance year is thought to start in the fall, in September or October, and run continuously until late spring or early summer. Perhaps it might coincide with the election of officers or perhaps it will simply be planned during that time of year when the Club Board has the time to sit down and study the club's needs.

Your planning might work in this manner. Starting with a large Sets in Order-type calendar, or on a separate sheet of paper, list all the regular dancing dates of your club. If your club, for example, meets every second and fourth Friday start with these days. Cross off those dates on which, because of necessity (national holidays, etc.), your club will not meet, and then fill in any extra known dates of events that will not occur on your regular meeting night. These might include special workshop evenings, state festivals, or nights your club has set aside to visit other groups.

Your "Special" Parties

With all of this as a starting point, the next step would be to fill in those party nights and extra-special events which might be your club's traditions. These could include such "unusuals" as a summer family picnic held on a Sunday, a Halloween costume dance, a Christmas square dance party, and the club's anniversary party. Specific details — such as themes and working committees — would not have to be considered at this time. The goal hoped for here is simply to establish a balanced calendar of the year's activities.

Once all of these dates have been placed on your master calendar, a careful study of the year will disclose if there are enough activities to keep the members interested or if there are too many. There is such a thing as over-doing the party theme idea and by the very frequency of such special events the full appreciation for all the time and energy spent might not be realized. It's necessary to keep in mind the amount of time needed for the various committees to organize and function successfully in handling any special dance or activity. Generally speaking, several weeks should be allowed

for preparation of any unusual event.

It's important to spread the responsibility for any group plans among enough members over the course of a year so that everyone may have an opportunity to share in this part of the club activity, and yet so that no portion of the membership will be deprived of the time to enjoy the dancing and friendships available at each get-together.

In this preliminary planning it would be wise to place on the club calendar all the tentative listings of dances that might be based upon some special theme. At the time of listing these would be theme indications only and would require later thinking and developing.

At the completion of this planning meeting your square dance club calendar might look something like this:

- Sept. 14** — Regular club dance — possible theme
- Sept. 28** — Regular club dance
- Oct. 12** — Regular club dance
- Oct. 26** — Halloween costume dance
- Nov. 9** — Regular club dance
- Nov. 23** — Regular club dance — possible Thanksgiving theme
- Nov. 30** — 5th Friday Workshop night (closed dance)
- Dec. 14** — Christmas square dance party
- Dec. 28** — Regular club dance — possibly go dark for New Year's weekend
- Jan. 11** — Regular club dance
- Jan. 25** — Regular club dance
- Feb. 8** — Regular club dance — possible Valentine theme
- Feb. 22** — Regular club dance
- Mar. 8-9** — State Convention (club to attend as group on Friday night)
- Mar. 22** — Regular club dance
- Mar. 29** — 5th Friday Workshop night (closed dance)
- Apr. 12** — Regular club dance — possible Easter theme
- Apr. 26** — Regular club dance
- May 10** — Regular club dance
- May 24** — Club Anniversary square dance party
- May 31** — 5th Friday Workshop night (closed dance)
- June 8** — Regular club dance
- June 22** — Regular club dance — possible theme
- June 29** — 5th Friday Workshop night (closed dance)
- July 13** — Regular club dance
- July 27** — Invitation to dance with the Docey Doe Club
- Aug. 10** — Regular club dance
- Aug. 19** — Summer picnic (Sunday)
- Aug. 24** — Regular club dance

From such a simple calendar outline the club officers, committee heads, and caller will be able to tell at a glance what the club plans to undertake during the coming year. It will thus allow the program chairman time to arrange for necessary committees. It will provide ample time for sufficient thinking and planing toward any one of the coming dance programs. It should serve only as a starting point and be flexible enough to allow for reduction or expansion of ideas as necessary.

After this initial meeting, other events may enter into the picture and a club may wish to fill in its calendar more completely. Examples of such events to consider might include:

Honor the Newcomers

If a club is sponsoring a beginners' class it might wish to program the graduation of these new dancers as part of one of the regular club nights. Along this line the club might also wish

to set one night aside to feature all the members of the new class.

The club's regular caller may be out of town on one or more of the regular club nights, and listing this on the club's calendar will be a reminder to get a substitute and make necessary arrangements connected with this change.

A business meeting might necessitate a closed meeting on one of the regular dance nights, and this of course would have to be considered by the publicity committee when checking the calendar.

Each square dance group is blessed with its own peculiarities and, by the same token, each group knows best how to fulfill its own needs. With the use of an outlined calendar developed far enough in advance, the club officers will have before them a graphic picture of what their specific needs might be and will be able to plan accordingly.



DANCES WITH A THEME

A theme is like a hinge for a door. It is something upon which a square dance may be hung. The theme you select may be as simple as a spring dance heralded only by an arrangement of garden flowers on the entrance table, or it may be an elaborate affair, a costume party complete, perhaps, with hall decorations, special badges and refreshments especially prepared to harmonize with the overall idea.

Pleasure for All

The incorporation of a theme often offers an element of challenge to the members of the

planning committee, who through working together on such a project may derive a warm feeling of "belonging" which they previously might not have felt. It affords a considerable amount of enjoyment for those dancers who participate in its finished form; and it often becomes the club's proud talking point in the weeks ahead.

Once the group has decided that a theme is appropriate on a given night, the next logical question is "What kind of a theme do we choose?"

ANOTHER PLUS

Don't overlook the fun of creating original invitations to your square dances. Even regular dances can be enlivened by the psychological lift that a novel invitation gives. Folks come in happy!

Deciding on themes for dances is not as difficult as it sounds. Naturally, there are always the obvious subjects to consider, and while you're idea-looking you might check the current calendar or World Almanac which lists the numerous holidays and special days occurring during the course of a year. Once these dates are ascertained it's a simple matter to check as to whether any of them fall on or close to the date of a coming club dance.

Old Standbys

Most obvious of these special days would be New Years' Day, Washington's Birthday, Lincoln's Birthday, Valentine's Day, St. Patrick's Day, April Fools' Day, Easter, Memorial Day, Fourth of July, Labor Day, Halloween, Thanksgiving and Christmas. Ideas for decorations and refreshments for party themes on these well-known dates appear to be limitless. Most have well-known symbols such as a shamrock, easter egg, firecracker, pumpkin, turkey or Christmas tree, which make immediate starting points for decorating themes.

By digging a bit you may come up with some lesser known holidays and some "unusuals" that stir the imagination—such as Ground Hog Day, International Kite Day, Macadamia Nut Harvesting Festival, Aaron Burr's Birthday — and other dillies which might normally pass by unnoticed.

Glance through last year's magazines, visit your library, look in the newspapers and on billboards, check department store advertising and so forth. You'll find that these sources virtually overwhelm the public with a steady flow of suggestions.

Looking for more material? The seasons of the year — summer, fall, winter and spring — all work well into decorating schemes. Summer, for example, fairly shouts to be recognized with plans for travel, vacation ideas and perhaps a late August or early September back-to-school dance. An almost unlimited number of dances can be planned featuring various

countries in the world. Hobbies of club members are an excellent springboard for theme ideas.

The birth of a theme can take off from almost any point conceivable — the movies, radio, television, sports, art, children, animals, transportation, the grocery store, gardening, occupations, banking, space flights, and on and on and on. The most important thing to remember is to keep an open mind and just let the ideas roll forth.

Once your list has reached sizable proportions, then study each possibility, mentally listing what decorating ideas, refreshment suggestions, square and round dance titles, invitations, and even costumes might fit into the theme.

These themes do not necessarily involve a lot of work, but they do offer a suggestion of a basic idea which can be coordinated between the Program Chairman, the Refreshment Chairman, Decoration Chairman, and the Caller. Incidentally, it's always wise to check with the caller on the club's plans. Not only may he have suggestions which will prove helpful but by knowing the theme he will be able to plan his dancing program in the most compatible manner.



PROGRAM YOUR DANCE IN ADVANCE. YOUR CALLER WILL TAKE CARE OF THE DANCE PORTION, BUT WORK CLOSELY WITH HIM IN ALLOWING TIME FOR ANY "UNUSUAL EVENTS." IT'S ALSO WISE TO FURNISH COPIES OF THE PROGRAM-SCHEDULE TO ALL THOSE INVOLVED.

Occasionally a club will develop a theme which becomes identified with that particular club, and it becomes one dance which members and guests look forward to year after year. This special event may be an annual hat party, where each individual designs and wears an unusual chapeau of his own making. It may be a hobo dance, where everyone comes dressed as raffishly as possible, where hobo stew is served in cans and where members bring sandwiches wrapped in old bandanas attached to long sticks. Perhaps it will be a yearly pot-luck supper where the gals outdo themselves in cooking supremacy, or it could be any one of dozens of ideas.

Pride in Accomplishment

The conception and development of a theme that becomes the hallmark of one particular club may not be a simple task, but once it has been accomplished it affords a sense of pride to those who are members.

When planning a dance night around a specific theme, club committees may have to be expanded. A simple theme, with little extra work involved, will take only a small amount of advance planning. On the other hand, an elaborate scheme may involve not only extra people but many weeks of preparation. Be sure to allow enough time to get everything done comfortably.

Committees to consider for such an event might be:

Program Chairman — He'd meet with all the committee heads in order to coordinate the overall plan.

Club Treasurer — He's responsible for planning the budget to fit within the club's means. The various committees will give him the bills; his job is to pay them promptly.

Invitation Committee — Special invitations designed to fit the theme become the task of this particular committee. Members will work closely with the club secretary in obtaining the current mailing list of members and possibly the guest list.

Decorating Committee — This one is truly a group effort, with an opportunity to study the hall as it might relate to the particular theme. Consider the stage area, the walls, ceiling, refreshment tables, et cetera. Purchase or, better yet, use a bit of imagination and construct the decorations. Be sure to obtain permission to use

the hall prior to the time of the dance in order to decorate. It's never a bad idea to put labels on some of the "borrowed" decorations so that the objects may be returned safely to their rightful owners after the dance is over.

Refreshment Committee — Pink lemonade and sheet cake or a complete smorgasbord, what will best fit the theme? Coordinate with those on the decorating committee so that the table decorations and refreshments complement one another.

Clean-up Committee — The unsung heroes of any dance! These dear souls should arrange to remain at the hall once the dance is over or return the next day to dismantle the decorations and clean the hall. It's good to remember to always leave the building in better condition than that in which it was found. This is your club's insurance policy to retain permanent use of the facility.

Propkeeper — This individual will not be found among the normal club committees but those groups who are fortunate to have such a gem among their members prize him highly. He's that wonderful person who offers a portion of his garage, basement, attic or playroom as permanent storage for party decorations. Many clubs have found that decorations can be reused or remade at a future date, thus saving both time and expense.

There is one final point we might emphasize when you're selecting a theme for your next square dance. Decorating should be a joy and planning should be fun for all those club members involved. Once this sort of thing becomes a drudgery or if the same members always seem to be "stuck" with the tasks, then the fun of party themes can wear a little thin.

Cooperation Not Competition

Occasionally there is an element of competition that arises among club members who attempt to outdo each other with the decorations, refreshments, et cetera. Competition will not only smother the spontaneity and enjoyment of the dancers and reduce their desire to work on future club committees but it also can be a danger sign toward permanent friction within the structure of the club. Rather than promoting individual rivalry and competition, varying themes should develop a sense of club pride and should help maintain a high level of club participation.

EVOLUTION OF A THEME

Once a committee settles down to decide upon a definite theme there are two requisites which should be kept foremost in mind: (1) Everyone in on the planning should be encouraged to use his imagination; (2) There should be at least one meeting where not a single idea will be turned down.

All too often when people meet to decide on something of this nature, many of them are afraid to put forth any suggestions for fear of being laughed at. If each person can be assured that his presence and thoughts are important and needed, a large stumbling block will have been overcome. Imagination is like a well deep inside a person and it needs to be cultivated. Once it is nurtured and encouraged, ideas will spring forth and ideas are the prime product sought after at any session where a theme is the desired result.

Perhaps some of the suggestions presented will prove not to be feasible or workable later on, but possibly portions of some of the ideas may be adaptable to the final accepted theme and in all probability from one of these sessions will come forth enough ideas to plan for several

THEMES BY THE DOZEN

Many square dance evenings already have been planned about the following themes. Perhaps some of the titles will suggest party ideas, costumes and decorations to you.

Hawaiian Luau

A Night at the Circus

The Year of the Dragon

(Chinese New Year's)

A "Scare" Dance

Square Dance Mardi Gras

It's County Fair Time

Gay Nineties Review

Kindergarten Kiddies

Harvest Moon Ball

Beachcomber's Hi Jinks

Around the World in 80 Days

Squares & Rounds Revival Night

Now you try it—give yourself five minutes and begin writing down ideas—any ideas. You should come up with quite a list all your own.

future square dance events. The main point is to get people to express their ideas vocally without fear of being criticized or embarrassed.

One way to handle this is to have an old-fashioned bull session where everyone is encouraged to toss in his ideas. It's wise at a session of this type either to have a tape recorder going or to plan to have one person inconspicuously making notes in the background. At the end of the general discussion the tape can be rerun or the secretary can read her comments and then the suggestions can be condensed.

Occasionally an older square dance club may feel it is running dry on ideas. Perhaps it has been meeting for as long as twelve or fifteen years and during this time has been fairly active in producing party ideas around various themes. In a newer club a committee may have absolutely no idea of where to begin looking for a theme. As stated earlier, ideas are limitless and all that is needed is some good American ingenuity, a little imagination and a fair sprinkling of encouragement.

Just to discover how unlimited our ideas actually are you might try this simple method.

Ask one man at your committee meeting to empty the contents of his pockets onto a table. There's no way to anticipate just what this collection may produce, but explain to the others that from these various objects is to come a theme and ask the folks to tell quickly what these various items might suggest to them. Let's just say, for an example, that the following items tumble forth from pocket to table: keys, coins, wallet, handkerchief, matches, pen and pencil set, etc.

Now let's start in. Taking the keys first, what do they bring to mind? Keys unlock something — doors maybe, or better yet, a prison. Prison — what does that suggest? Prisoners, guards, jail, sentences — perhaps a jailbird night. Now you've got the idea, keep going. Well, to start with you might have a mock trial sometime during the evening and bring to the bench those dancers who are caught not wearing their badges, arriving late or missing the previous dance. That's good . . . then what? Well, suppose you set up a jail house in one corner of the hall or — even better — on the stage. A huge packing case could serve as your lock-up or you might use one of the smaller rooms off of the hall. Put bars on the room and you have

NEED DECORATIONS?

Material for decorations are most generally made or purchased. However don't overlook any opportunities for "borrowing" supplies. Travel agencies and airlines often are most generous with posters. Department and variety stores as well as some super-markets and drug stores may lend props or window displays.

Get to know the vocation of each club member. His office, plant, firm or lodge may have access to many items which might be helpful in your decorating schemes.

Remember, too, that a prompt note of thanks to any donor will be welcomed and remembered.

an ideal prison. The sentence might be for one tip, one intermission, or release might be obtained by donating a penny or dime to the club's treasury.

Surely some member of the club has a polaroid camera and pictures could be taken of the unlucky couples behind the bars to serve as a souvenir of the dance. Special name badges could have prison numbers instead of names for this occasion. Gents' and ladies' numbers might match up later to establish partners for a particular tip. A giant paper key, good for free admission to the next dance, might be awarded to the birthday celebrants of the evening or to the member attending the most consecutive number of dances, and the ideas go on and on.

Let's select another object from the contents on the table. This time the several coins you pick up might suggest a pirates' treasure. Yes, a treasure hunt perhaps. On a warm summer evening, providing the club meets in a hall surrounded by a suitable open area, a treasure hunt could be planned and clues could be hidden about the grounds by members of the committee. Just prior to one intermission in the evening's dancing the eight members of each square could be presented with the first clue and then be given a few minutes to follow from clue to clue until the hidden treasure is finally uncovered.

How could the wallet — sitting there on the table — be evolved into a theme? Well, let's see what's inside the wallet. Business cards, credit cards, office notes, pictures — family pictures,

let's try that. Ask each member to bring a picture of himself as a baby or as a small child to post on the bulletin board during the dance. These pictures could be numbered during the early part of the evening and then during the breaks between tips each person could be furnished with a mimeographed form consisting of a series of numbers and blanks in which he could write his answers as to the identity of the photos. Proper identification could be read to the group later in the evening. The caller, getting in on the act, could program such appropriate dances as "Baby Face," "You Must Have Been a Beautiful Baby," and others along a similar vein.

Basically this is how the idea works. The same results could be accomplished by having a lady member empty the contents of her handbag onto the table, or magazines could be distributed among the members of the committee and from various ads could come the ideas that would develop into themes. Such a process serves as a stimulant to one's imagination. Given the name of any object or subject it should be fairly simple for any group to pour out an endless number of ideas.

However your idea session is handled, be sure that each person is given an opportunity to express himself and remember, in the first go-round all ideas are accepted without a single refusal. This process of developing a theme is not difficult and it can be a truly exhilarating experience.



TIME ALLOTTED TO GAMES, STUNTS, EXHIBITIONS, ETC., SHOULD BE CAREFULLY BUDGETED. REMEMBER THOSE ATTENDING CAME PRIMARILY TO DANCE. LENGTHY DIVERSIONS CAN BE BORING.



PARTY FUN SHOULD NOT GET OUT OF HAND. IF IT IS USED AT ALL, IT SHOULD ONLY BE A SUPPLEMENTARY PART OF THE EVENING'S PROGRAM. TOO MUCH HORSEPLAY CAN SPOIL THE ENTHUSIASM FOR DANCING.

GIMMICKS WITH A PURPOSE

In line with a club's own personality it may be part of its regular format to use a stunt or a gag occasionally as part of the evening's program. Looking back once again to the purpose of a square dancing evening and reminding all that any diversion from dancing itself must indeed be handled with great care and understanding so as not to turn the evening into something other than a square dance, we offer a few suggestions.

If in keeping with the theme of an evening, or as part of the tradition of the club, a stunt or gag is worked into the program, timing is obviously a prime consideration. Most square dancers who have an aversion to anything of this nature being imposed into the center of a dance program, in all probability have recollections of experiences where the dancing was put into the background while considerable time was spent with some foolishness.

To be of any value and to justify their spot as a part of the square dance program such gags or stunts must indeed have a purpose. If they help to create a feeling of friendliness, if they lend themselves well to the theme of the evening, if they relax the crowd, if they are well planned, smoothly produced and properly timed, perhaps their inclusion in the program will be justified.

If you are programming some novelty, remember no stunt should last more than three or four minutes. Unless the stunt warrants extra time five minutes should certainly be tops.

Any entertainment that is to be worked into the period normally occupied by the dancing itself should be arranged for with the full knowledge of the caller. It is, after all, the caller who plans the dance, and the success of the evening may depend to a great extent on the balance and timing of the evening as a whole. By working closely with the caller the stunt, if used, can be placed properly and in this way both the stunt and the dance will benefit.

If your club plans a stunt during an upcoming dance be sure to ask yourselves, "Why is this stunt being programmed — will it serve any purpose?" Let your decision to use it or not be based on your answer.

Often an initiation of new members takes the form of a stunt. Fitted into the center of a dance program it can provide a few moments' enjoyment for those being initiated as well as for those who are spectators. Gimmick-type squares worked out with the help of the caller often fit well into this category. Basically, stunts of this type are simply adapting regular square dances into obstacle dances. Here are a few samples which, with a little ingenuity, can be

changed in any way to fit a club's particular needs.

Mixed-up square: The men and women in the pilot square do a half sashay so that the men become the women and the women the men.

Blindman's square: With a selected group of eight to be initiated, or otherwise put in the spotlight, blindfold each of the individuals and go through the normal calls. If they prove too "smooth" combine this with the previous stunt and while the dancers are blindfolded have the men take the women's part and vice versa. To add an additional obstacle, put a lemon meringue pie in the center of the square and let the dancers dance a couple of figures around the pie before blindfolding them. As soon as the eight "volunteers" are blindfolded remove the pie and replace it with a water-soaked piece of foam rubber set in a pie tin. For added hysterics be sure the dancers are barefoot. This particular stunt can work with more than four couples in a larger circle if this is desirable.

Unusual partners: After introducing the square of "victims" to be initiated and allowing them to satisfactorily dance together for about a half a minute announce that special partners for the men have been brought in at great expense, and after asking the ladies to sit down bring in four brooms to serve as partners for the men. By developing this slowly a caller will find that he can keep the unusual group moving quite satisfactorily with rather basic calls. To make this stunt even more whimsical try dressing up the brooms with paper sack heads and skirts, or use floor mops, putting hair ribbons in the mop itself to dress up the action a bit.

Costume aids: Even the smoothest square in the world will appear humorous to onlookers and yet the dancers will have a ball when attempting to dance under the handicap of odd bits of costume. Put boxing gloves on all the dancers as a good start; add swim fins or snow shoes (or even skis) and things are bound to get lively. Shoe boxes in place of boots and slippers can be most effective in creating this type of square dance nonsense.

The Royale or Double Square: Used either as a group activity for everyone in the hall or strictly as a demonstration or an initiation, two squares melted together as one can provide an interesting diversion. With two couples at num-

ber one position, two at number two position, et cetera, dancers will find that they can, with little practice, become quite proficient at any normal square dance calls. This particular stunt can be done with two men working together as one man and two ladies working together as one lady, or one couple, a man and lady, acting as a man and the other couple, a man and a lady, standing to the right of the first couple and serving as the lady.

On numerous occasions, particularly in a club dance where quite a few guests are present, the intelligent use of mixers early in the program will help to insure the friendly volunteer mixing of the dancers later on. When an established club invites a class of newcomers this is often an important precaution.

The visiting club may signal another occasion for the use of mixers. Dancers themselves are usually willing and eager to mix with other dancers they haven't met before, so programmed mixers may simplify the procedure for everyone involved.

Over-mixing can be a problem and rules for this should be left up to the individual caller who may size up the situation at any given dance.

Most mixers fall into one of two categories; either they are programmed as part of the calling, or they are planned gimmicks often worked out by the club itself.

In the called-mixer category are a great number of round mixers ranging from the very simple to more complicated rounds which may simply be adapted as mixers. (See other collections for descriptions of Oklahoma Mixer, Patty-cake Polka, In the Good Old Summer Time, Do Sa Do Mixer, Down South Mixer, etc.) in the called-square dance category here are a few samples:

Scoot and Scat: In the process of any call the word "scoot" is an indication for all of the men to leave the square they are in and join another. The indication to "scat" directs the ladies to leave the square while the men remain and continue their dance until they have new partners.

Scatter Promenade: On this call dancers, usually in couples, move in any direction around the hall until the caller has them join other couples for circles of four or eventually new squares.

Grand Promenade: Couples moving together, one behind the other, in one large ring counterclockwise follow regular calls (Red Hot, Wheel Around, etc.). They may promenade in fours to execute Bend the Line, Right and Left Thru, Square Thru, etc., and eventually this mixing can lead quite simply into new squares.

Moving the Ladies: Having just finished a square, ladies will make a small circle in the center and be moved intact to another square.

Grand March: A great variety of figures are available. This is quite an easy method to set up squares — simply moving the dancers from couples into two couple lines and eventually into eights. From lines of eights each individual group will circle to form new squares.

The other form of mixers is often a test of the individual club's ingenuity. The object here is to mix partners and squares with the possible use of prepared props, sometimes to fit the theme of the evening's dance. The simplest form of this type of mixing is with the use of split objects. Supposing the dance has a Valentine's Day theme. Provide as many small paper hearts as there are couples in attendance and cut each heart in a distinctly different manner, putting one half in a box for the men and the other half in a box for the ladies. Mix the contents of both boxes and from a Grand March, or by any other chosen method, distribute the halves so that each person has a section. The object, of course, is for two individuals to get together through matching hearts and thus form a couple for the next square. By use of small paper Christmas trees, pumpkins, shamrocks, Easter eggs, or turkeys, this simple device can work well into any theme.

Expanding the idea a step further, take four hearts and after cutting them mark each of the eight sections with a large letter "A" or a numeral "1." Take the next four hearts and mark a "B" or a Roman numeral "II," et cetera. In this way not only will couples be matched but squares will be formed as well. If you are eager to give away prizes, the first square formed can raise eight hands, start singing a song, or do something that will indicate them as a winner.

We've seen this idea work a little differently by the use of colored pictures taken from magazine advertisements and cut jig-saw puzzle-like into eight pieces, with one picture for each square and the parts mixed up well (making sure that four parts of each picture go into

the men's pile and four pieces into the ladies' section). The race is on to determine the winning square.

If you're looking for other ideas here are a few that we have seen tried. Perhaps from them you may be able to conjure up some original mixers of your own.

Colored ribbons: Coming into the hall each dancer has pinned to his shirt or dress a small piece of colored ribbon. At a given time in the evening all dancers with similarly colored ribbons will form into squares. Incidentally, if you'd like to create a friendly if not a rather noisy atmosphere during your evening, use the same ribbons after they've served the purpose of the mixer, and play the "negative" game. Dancers are instructed to ask questions of as many people during the evening as they are able. Any time they receive an affirmative "yes" the person giving the "yes" must also give up his ribbon. The person with the most ribbons collected by a given time in the evening wins. This one is a goodie!

Barn Yard: This one might fit well for a "down on the farm" theme. As each person enters the dance print his name boldly on a small piece of paper and pin it to the shirt or dress. Prior to the dance prepare these pieces of paper so that they have animal names in groupings of eight. Then separate them so that you are sure that four men and four women will get the same animal name. Without telling the dancers that an animal name is on the back of their temporary name tag, the stunt can be ready for use whenever needed. At the proper time the master of ceremonies will tell the dancers that each of them is an animal and that there are seven other animals that match each person and all that he needs to do is to search 'til he finds the other seven and then form a square. The first square formed of course is the winner. Next, tell the dancers that they aren't allowed to tell anyone what animal they are but must make the sound of that particular animal in order to attract others of the same species. Finally, tell each dancer to look at the reverse side of his name tag to find out what animal he is representing and then to make things more interesting (first making sure that there are no open stair wells or other obstacles) turn out the lights. This is indeed not the quietest mixer stunt in the world but it's guaranteed to serve its purpose. Incidentally, if

you're running short of animal ideas try the giraffe.

Hidden symbols: Similar to the foregoing mixer stunt is one we've seen used successfully with different groups several times over recent years. Again using small slips of paper (approximately 4" square) mark eight with a bold letter "A," using a brush and fluorescent paint which can be purchased at a hardware or stationery store. If you are expecting 10 squares to be present at the dance mark that number of different sets, with each set of eight featuring a different letter. Be sure the letters are dry (you'll notice that the ink will become quite invisible), then on the same side of the paper in pencil mark a symbol of some sort on each card.

Use your imagination and see how many different symbols you can dream up. The best effects can be gained if no two symbols are alike. During the first part of the evening keep the papers exposed so that the light will tend to charge the fluorescent ink, having first been sure to divide each grouping into two piles (so that there will be eight A's and eight B's, etc.).

Line up the dancers so that the men are on one side of the hall and the ladies are on the other, then using several helpers pin a slip of paper on each dancer. Having been exposed to these matching games before, the dancers will immediately try to find seven others wearing the same symbol and for a good minute or so it's well to let them wander and become confused; then turn out the lights. As soon as their eyes get accustomed to the darkness the true letters will begin to come into focus and in a short period of time dancers will begin to find others with the same letter identification until eventually eight are formed and a winner is determined.

Square Dance Bingo: Before the dance prepare sheets of paper ruled off in such a way that there are twenty-five squares formed. Six horizontal lines intersected by six vertical lines with approximately an inch and a half between lines will provide you with twenty-five one and a half inch squares. You should have enough of these sheets of paper for each person attending the dance. If it's to be a small group these can be turned out individually. For a larger group it might be wise to use a mimeograph or some other method of reproduction.

Present one sheet and a pencil to each of the dancers early in the evening and instruct them to



get as many different signatures from those attending the dance as possible. You'll discover that while getting signatures the participants will tend to be more friendly with each other and with any guests that might be present than they ever have in the past. Encourage the dancers to use the short periods between tips to fill in the squares.

After sufficient time has gone by, close off the signing-up time and start to play bingo. With the name of each dancer present placed in a box, draw out, and read off aloud, five or six names at the end of each tip. Those participating will put an X or punch a hole through the center of any of these names which appear on their particular bingo sheet. As in a regular bingo game the first person getting five names across, down, or on the bias wins. Actually, in this stunt as in other mixers everyone is a winner, for each person has had an opportunity to meet and perhaps, though briefly, become acquainted with a number of dancers he has not met before.

These stunts are just prototypes of dozens which are simple to dream up. In preparing a mixer stunt of this type it's well to think out the routine clearly before putting it in effect. All props must be assembled well in advance of the dance. Instructions must be given clearly so that there won't be any misunderstandings or miscues.

You can have a ball with these things but remember the rule of not over-doing. Any group can become calloused to mixers of this or any type if they are misused. Remember, too, to keep the stunts short to insure that your club will look back with enjoyment and forward with anticipation to novelties of this nature.

AFTER PARTIES

In recent years many square dance groups have discovered the advantage of a "cooling off period" following an invigorating and successful evening of square dancing. Often this period of refreshments and relaxing becomes a highlight in the club's program.

Actually, there are two interpretations of the after party idea. One is simply a continuation of the dancing, following a short break for refreshments. In this case the word "after party" is a misnomer for actually the dance is still going on. The two or three hour square dance simply has been extended to four or five hours and the fact that the type of called program may change doesn't alter the situation that it still is dancing. Too many times this proves to be an anti-climax and the well-programmed first portion of the evening can be overshadowed by the looseness of the latter portion.

On the other hand, the second type of after party affords a change of pace and puts a halt to the dancing portion of the evening while the dancers are still at the peak of their enthusiasm, thereby allowing this desire for "more dancing" to run over into the next dancing night.

Because there isn't a great deal of discussion necessary on the first type of after party, we'll talk a bit about the second.

The place selected for an after party will have an important bearing on the type of material used. A small room with little space may rule out anything but the more intimate type of after party. Often these are the best type, but they do make impractical some of the more vigorous stunts.

A most effective after party atmosphere can be developed when there is a separate room away from the dance area for the refreshments. One group we've observed has worked out a rather satisfactory procedure for their refreshment-after party period.

WHEN YOUR CLUB NEEDS A PARTY STUNT OR ENTERTAINMENT IDEA, CHECK WITH YOUR CALLER. MOST CALLERS HAVE A "BAG OF TRICKS" THEY CAN DIP INTO FOR SPECIAL OCCASIONS, BUT DON'T WAIT UNTIL THE LAST MINUTE TO CONTACT HIM. GOOD PLANS TAKE A WHILE TO DEVELOP.



During the last tip or two of the dance, the refreshment committee leaves to set up the after party area in a separate room. The preliminary work of decorating the refreshment table, starting the coffee, etc., has been attended to earlier; and now the committee goes about placing the chairs in small circles of from four to ten to a group.

The refreshments served buffet style are on two tables — food on one and beverages on the other. The person who will be handling the after party hooks up the public address system and checks it out. When the dance "breaks" and the dancers come into the refreshment room a selection of long-play records is put on the machine to offer background music for the eating and visiting period.

As folks get their food and move into the various chairs some fifteen minutes is set aside strictly for refreshments and talking.

After all the participants have been served the M.C. usually takes over, gets the attention of the group and asks them to swing their chairs around so that they face the front of the room. While the last of the group finishes eating, any necessary announcements are made concerning the next dance, birthdays of the members, etc.,

and credits are given to those who served on the refreshment committee.

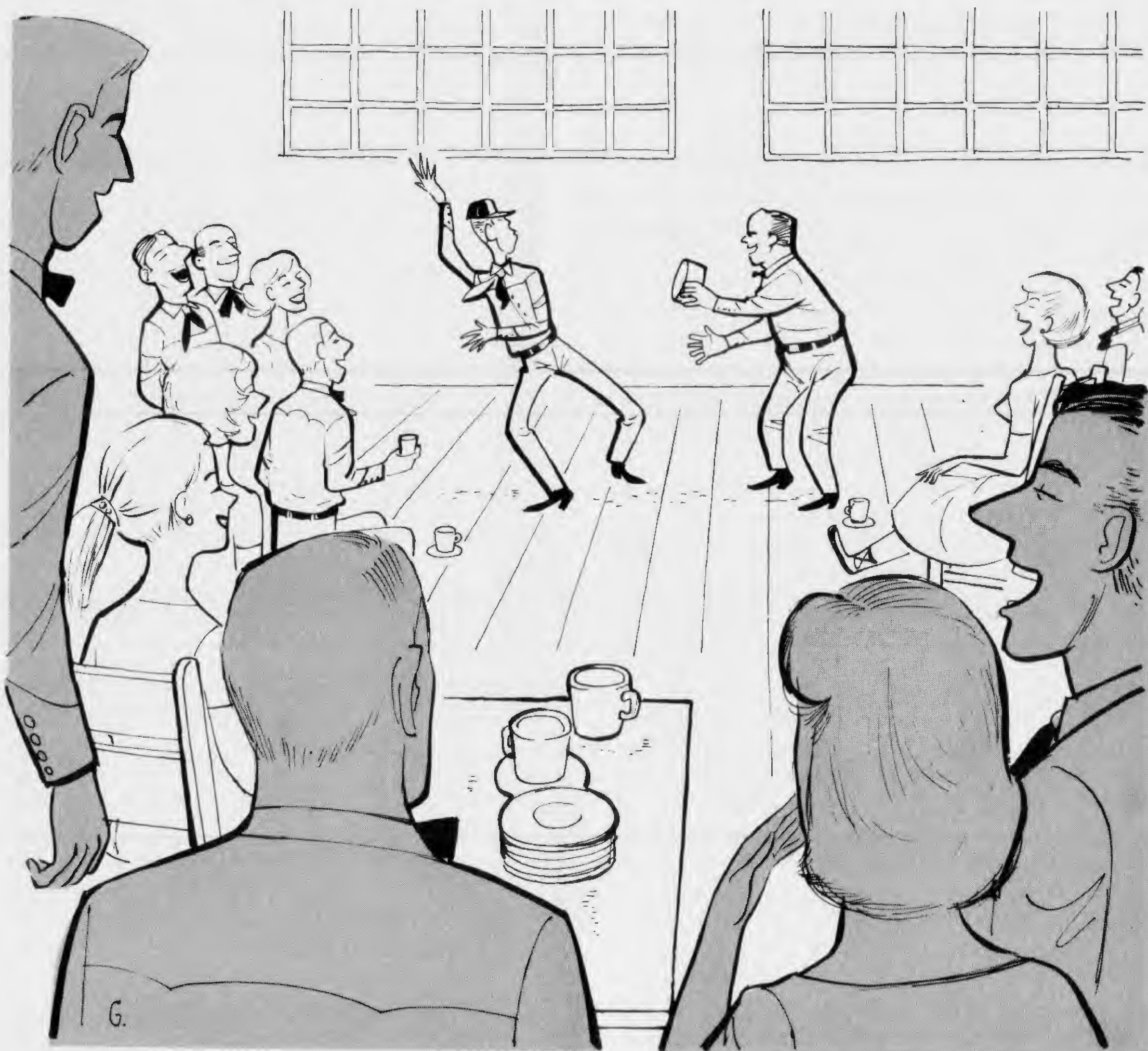
Awkward Situation

One of our pet peeves at this point is a master of ceremonies who, waiting until everyone has a cup of coffee in one hand and a plate full of refreshments in the other, calls for a round of applause for someone. At this time each person in the room must make a snap decision. Either he must completely ignore the announcement, pretending he hasn't heard, and consequently not acknowledge the job that is being honored, or he must take a chance of bumping his cup of coffee against his slice of lemon meringue pie. His chances for success in either case are dim, and we suggest that either credits of this type be held until a more opportune

time or the dancers be asked to yell "hubba hubba" or some other vocal type of applause.

In a small area where there is no stage it's often wise to devise a riser of some sort so that the folks in the back of the room may see without inconvenience.

The timing of any after party, like that for any show, is most important. The entertainment should build up to a peak and come to a comfortable conclusion. It should leave the audience wanting a bit more. Most of all, no matter how many hours of preparation might be involved in the after party, it should have the appearance of spontaneity and in its atmosphere achieve the goal of relaxing the dancers following their evening of more strenuous activity.



GENERAL TYPES OF PARTY FUN

To be successful a typical after party needn't be a long or finished production. Depending on the type of group, the abilities of the leader, the natural talents at hand, and the possible limitations of the facility, an after party can be tailormade along any one of a number of different lines.

The Passive Party: Following a fairly long and invigorating dance the audience may be ready to sit down — cup of coffee in hand — and “be entertained.” For this type of after party a degree of talent and preparatory time is a prerequisite. The leader or group who will do the entertaining draws upon his own talents or those of the group in pre-arranging a show. Folk songs, a magic act, a pantomime, a quartet, a skit — anything of this nature that might be reasonably well done — can fit into this format. Such a program should be short, diversified in its material and in good taste. Often a one-man show can fit into this category. One of the best we remembered was a “chalk talk.” One of our artist-type club members illustrated a few well known songs while his wife played the piano in the background. Nothing fancy — just a local member of the group who impressed his fellow club members with a well-rehearsed fifteen minutes of entertainment.

Here are a few other general classifications for square dance after party numbers.

Partial participation: The person in charge of the after party selects from the audience “volunteers” who will take part in various skits, games, or stunts for the enjoyment of the majority of the crowd. These might include simple relays, such as these familiar ones: Passing an orange from the neck of one person to the neck of the person behind him; sending an elastic band over the head of one person and then from the feet up over the skirt of the next; inflating a balloon, running with it to a chair, sitting on it until it breaks etc., and etc. Various identification and competition games such as the “hats” or “bald head” routines would fit this category. (See January, February and June 1962 SIO for descriptions.) Short un-rehearsed pantomimes such as the mirror stunt are always good from the watcher's vantage point. The

man stands facing the audience and is the image in the mirror. His wife stands in front of him and goes through the process of getting dressed in the morning, up to and including putting on the make-up, while he mimics everything she does.

Gentle group participation for all: Community singing is perhaps the forerunner of all after party entertainment. Select familiar melodies, set in a key that is easy for the audience, and you're destined for success. If you're fortunate, your club membership may include an experienced song leader; if not choose some uninhibited soul to do the leading, or at least make a stab at it. Here, as elsewhere in party stunts, enthusiasm can carry a person far beyond talent alone. You may even be blessed with someone who can handle the accompaniment on piano, accordion, or guitar. Song sheets can be a help, but all too often, participants can get lost while reading. It's far better to stick to the most familiar simple songs, with an occasional la-de-da encouraged if the words are forgotten.

If you do this very often you may want to experiment with the old magic lantern idea, preparing colorful typewritten and illustrated song sheets which can be photographed on 35 mm slides and projected onto a screen.

Under the heading of community singing are many novelties which provide considerable pleasure. Simple rounds (Three Blind Mice, Row, Row, Row Your Boat, etc.) are always fun. Work them in unison first so that the entire group gets the hang of the melody and the words. Then divide the group into the required number of sections and take off. This may provide a good opportunity to bring in three considered members of the group to lead the various sections.

Counter songs also produce a most enjoyable effect. Select two well known tunes that complement each other when sung together — for instance East Side, West Side, and Bicycle Built for Two. Go over each tune with the entire group, then dividing the group have one side sing one of the tunes. Next, ask the other side to sing the second song. Then ask each group to sing simultaneously its own song. If anything will bring out group participation — this will.

“Handies” are community songs that require a bit more than singing on the part of the audi-

ence. (See Sets in Order, March 1962, page 18.) The leader must instruct the group in the words and melody of the song, then illustrate particular portions of the song with hand motions. First shown by the leader, then participated in by the entire group, the effects generally are devastatingly amusing. Handies are an excellent means to relax a group and break down any inhibitions. No one could possibly be serious while he is concentrating on singing, making hand actions and keeping up with everyone else.

More lively group participation for all: The next step up from the handies just described above includes the recitation games that require no singing but more action on the part of the audience. You'll find many of these in recreation manuals and we've discovered quite a collection that can be adapted most successfully to square dance groups. Sound effects is a rather intriguing category for a number of stunts. The audience is divided into sections, each one with a different sound. One group might be a squeaking wheel (squeak, squeak) another might be a gun (bang), one might be a hero (hurray), another the heroine (whistle), and still another the villain (boo). The master of ceremonies reads a script slowly at first and then picks up speed as the participants get onto the idea. As each of the objects is mentioned the section assigned jumps to its feet, gives the required sound and sits down so that the mas-

ter of ceremonies can continue. If you can't find a script, try making one of your own. Just remember to keep it short.

When working with young people, we've noticed that these groups, in particular, seem to enjoy the stunts and games that require one hundred percent participation by all present. This is a good time to pull some of the team relays out of the hat and arrange to have everyone represented in one of the sections. You'll need larger facilities for this type of stunt than you will for the others mentioned. However this is not always a problem, for the after party is many times held in the same hall as the recently completed square dance.

At the conclusion of any after party, it is wise to take time to evaluate the success of the evening. While the audience's reaction is still fresh in your mind, talk over how the various stunts were accepted. If some act went over exceptionally well, make note of this so that you may program it for a different group of dancers or reuse it with the same club at some future date. If another game seemed to fall flat, see if you can determine why. Perhaps it can be rescued with a bit of alteration or perhaps it should be dropped entirely from your repertoire. Keep a record of which stunts were used for which group and on what date. This way any chance for duplication will be eliminated unless it is intentional. An honest and careful evaluation of an after party can make the next one that much more successful.



SIMPLE INITIATIONS HELP INTRODUCE NEW MEMBERS INTO THE CLUB. IT'S A GOOD IDEA TO "SAVE UP" NEW MEMBERS UNTIL YOU HAVE A SQUARE, THEN SPRING THE INITIATION ON THEM WHEN THEY LEAST EXPECT IT. REMEMBER, AS IN THE CASE OF ANY ENTERTAINMENT, KEEP THE INITIATION SHORT.

LEADING SQUARE DANCE PARTY FUN



In the eyes of many, the task of conducting a party stunt or MCing an after party falls on the shoulders of the caller or of a professional entertainer.

Anyone possessed with the natural traits of leadership stands a good chance of being successful in this field. Such a leader should have the personality and characteristics that will endear him to an audience. Conduct, microphone technique, specific attitudes and personal appearance all play a great part in his potential

success, but many of these can be developed. If he effervesces with enthusiasm the audience will respond in turn. On the other hand, if he appears bored or ill-at-ease the audience is bound to sense this failing and will react in like fashion.

Basic good manners are always in order. There is a right time and a wrong time to try and catch the attention of a group. The caller will usually know when he can best command the attention of the dancers and the person who is not a caller can often ask for assistance in achieving this point of timing. After a tip is over and the dancers have been excused from their squares for intermission, it's not only virtually impossible but often discourteous to attract the attention of the floor. On the other hand if a stunt is coming up a caller can often "tip off" the dancers before he calls the tip and then, while the folks are still on the floor and their attention focused toward the person at the mike, the time is right to enter the picture.

Noisy Group Good Sign

A group having a good time is often a noisy group and attempts to silence them in order to start something else can rub an audience the wrong way. The most effective way we know of silencing a group is not to shout at them but simply to talk under them, lowering the voice just enough so that the most curious will stop first then caution the others around them to listen. If you are an M.C. trying to get attention, say a few words then stop, then say a few more and you'll notice that the floor is soon giving you their complete concentration.

If you are usually ill-at-ease in front of a crowd you'll find that being prepared will lick your biggest problem. Just the knowledge that you have your material well in hand will give you the assurance to carry on.

In selecting individuals from the group to take part in various stunts give thought to those whom you will choose. Some will be "naturals" and will enjoy being called upon. Others, particularly if it's their first time in front of a crowd, will die a thousand deaths if they are chosen. Better to work the shy ones in gradually where large groups of participants are involved. Embarrassing a person may cause more damage than one individual could imagine. However do not always overlook the quiet folk. Real personalities often have been uncovered when a hesitant person has been encouraged to take part.

USE CARE IN SELECTING "VICTIMS" FOR YOUR STUNTS OR GAMES. SOME PEOPLE ARE EASILY EMBARRASSED AND SHOULD NOT BE FORCED TO PARTICIPATE. TO BE SAFE, SELECT A CLUB MEMBER RATHER THAN A GUEST.



When using members from the audience, the leader should be extremely patient, both in encouraging the folks to join in and when explaining the rules of the game. The success or failure of any stunt will depend largely on how well you put the idea across. It's indeed an art to be able to lead without "bossing."

A good leader will be prepared with more than he will use in a single after party. If he has a good supply of material on hand he will begin to sense the reactions of the audience. Some stunts will go over better than others and as he proceeds with his program he can mentally rewrite his program eliminating some

stunts and replacing them with others for which he is prepared.

Simply because you've planned a fairly long program is no reason for you to feel that you must keep the audience captive until you are finished. Learn to sense when the best stopping time has arrived, and as we've mentioned many times before, stop while you're ahead, leaving your audience wanting more.

A leader's judgment is extremely important in his handling of any single stunt or after party. Because of the very nature of square dancing it is more a "family type" activity than a large impersonal recreation. Just as with families who gather in homes, the square dance hall takes on a homelike atmosphere. In this atmosphere the manners, attitudes and courtesies that we associate with our own home should be just as prevalent. The person about to step before his square dancing family should ask himself, "Are these things I'm about to do and say, and these stories I'm about to tell the ones that I would be proud to tell in front of my own family at the dinner table?"

A leader has the power to make an after party a success or a failure. He can accomplish wonders with stunts that the audience may have seen many times previously simply by his enthusiasm, his sense of timing, and his sense of humor. He can encourage a quiet audience to "let go" and he can show a noisy crowd how it may have ten times the amount of fun by being a bit calmer. The leader's genuine love of his audience will make it respond in turn and when he has accomplished this, his after party is assured of success.

A NOD OF THANKS

When others have been involved in the preparation of an after party, or have helped execute some particular theme or stunt, the square dance leader or chairman should be certain to give them credit. This recognition in turn will make them more agreeable to helping the next time. Credits should be pleasant, informative but concise. An audience will be more appreciative of those behind the scenes if they can be told the facts quickly and not be expected to applaud for dozens of individual names.

SOURCE MATERIAL

The wonderful thing about ideas is that they are limitless. Read a book, look in a shop window, talk to a friend, listen to a radio — any experience in our daily life can bring us ideas which can be turned successfully into club fun. Often the more simple the idea the more successful can be the outcome.

Decorations need not be expensive to be effective. One hall decorated in the theme of an underwater wonderland was most effectively transformed with the use of old newspapers ingeniously cut to form fish nets.

If another square dance club uses a theme which is appealing to you don't be reluctant to use the same theme, but don't feel that you must copy the other group in use of specific ideas. Two clubs with identical themes, can produce parties completely different strictly thru individual thought and development.

Where To Look

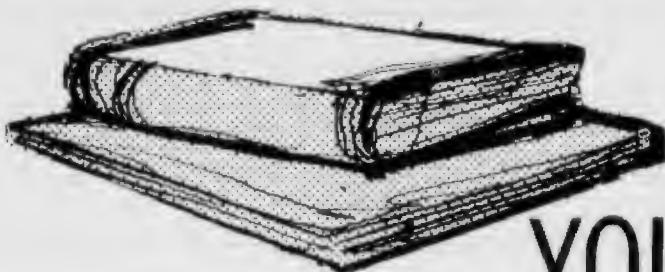
Where does a square dance club look for ideas for after parties? Individuals among your own square dance friends can often provide a good source for ideas as many of them may

work with youth or church groups or be teachers and club leaders.

A HELPING HAND

On the lookout for after party stunts and games? Need suggestions for ideas on decorating? Interested in unusual suggestions from square dance clubs and square dancers around the world? Then don't miss a single issue of *Sets in Order* with its monthly section "The Dancer's Walkthru." This feature is loaded with ideas aimed especially at you and your club.

A good project for any square dance group is to discover the talents possessed by its members. Rightly channeled, your group can develop a square dance club personality second to none. Square dance party fun is not a separate part of the square dance picture and, working toward a more stimulating program and stronger friendships, it can prove to be one of your group's most valued assets.



YOUR FUN LIBRARY

Libraries, as well as your local book store, have many volumes of game and stunt books. Your librarian will show you a complete section. Boy and Girl Scout groups, recreation departments, and 4H Clubs — to mention a few — put out pamphlets on the subject of group activities. When planning an after party it is wise to allow enough time for a careful perusal of several books. This way you can benefit from the suggestions of many qualified authors and can program a well-planned variety of fun.

Here is a partial bibliography presented in the hope it may be helpful in your search for party books. In addition don't neglect the numerous song collections which are available

and are an excellent source of after party material.

- Active Games & Contests*—Mason & Mitchell
- After Party Fun*—A Smite Publication
- Handbook for Recreation*—U.S. Department of Health, Education & Welfare
- Party Fun*—Mulac
- Party Games for All*—Mason & Mitchell
- Recreation Leader's Handbook*—Kraus
- Seventy-Two Sure Fire Ways of Having Fun*—Menaker & Folson
- The Fun Encyclopedia*—Harbin
- The Game Book*—Mulac
- The Playleader's Manual*—Mulac

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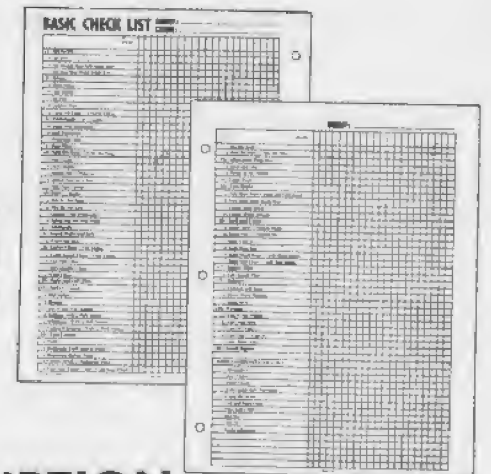


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HOEDOWNS

UNION COUNTY — Jewel 101

Key: A Tempo: 142

Music: Fiddle, Banjo, Guitar, Bass

CHINESE BREAKDOWN — (flip side to above)

Key: C Tempo: 136

Music: Fiddle, Banjo, Guitar Bass

Comment: Two traditional hoedowns played in traditional style. The rhythm is quite busy with very little "boom chuck." Both are played extremely fast. Rating ☆

RAGTIME ANNIE — Blue Star 1612

Key: G Tempo: 125

Music: Fiddle, Bass, Banjo, Guitar, Piano

SASAFRAS — (flip side to above)

Key: A Tempo: 126

Music: Banjo, Piano, Bass, Guitar, Fiddle

Comment: Two melodious hoedowns played with a good after beat rhythm. Both are slower than average but a slight increase of record speed makes them quite acceptable.

Rating ☆☆

RAREBACK — Blue Star 1613

Key: A Tempo: 128

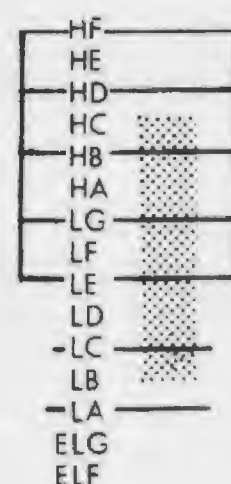
Music: Violin, Guitar, Banjo, Piano, Bass

RAWHIDE — (flip side to above)

Key: F Tempo: 130

Music: Violin, Guitar, Banjo, Piano, Bass

Comment: Two hoedowns with good balance and rhythm played in traditional style. Rating ☆☆



HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

SINGING CALLS

I WON'T GO HUNTIN' — Jewel 100

Key: D

Tempo: 140

Caller: Jewel O' Brien

Range: High HD

Music: Western 2/4

Low HD

Instruments: Guitar, Piano, Banjo, Drums

Synopsis: (Break) Around corner — partner box the gnat — girls star left — partner right — allemande — grand right & left — do sa do — do paso — roll promenade. (Figure) Heads promenade 1/2 — star thru — pass thru — right & left thru — dive thru — star thru — cross trail — corner swing — four ladies promenade — box the gnat — promenade home — swing.

Comment: A wordy but well metered call and a fast moving routine. The music is extremely fast and can be slowed with good effect. A "country style" tune. There's not much time for catching your breath. Rating ☆

PICK ME UP ON YOUR WAY DOWN —

Lore 1021

Key: C

Tempo: 128

Caller: Johnny Creel

Range: High HA

Music: Western 2/4

Low LA

Instruments: Violins, Banjo, Guitar, Drums, Bass, Piano, Saxophone, Trumpet

Synopsis: (Break) Circle — reverse single file — girls backtrack — partner right — allemande — right & left grand — swing — allemande — promenade. (Figure) Heads star thru — right & left thru — pass thru — split two, round one — right hand star — allemande — pass one — swing next — gents star left — star promenade.

Comment: Conventional patterns and timing done to a rather uninteresting tune. The call is wordy with little time to catch breath. For callers who find most singing calls too high, this one should be great as it is recorded quite low. Rating ☆

BLUETAIL FLY — Square L 102 *

Key: D

Tempo: 128

Caller: Melton Luttrell

Range: High HB

Music: Western 2/4

Low LA

Instruments: 2 Violins, 2 Guitars, Bass

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Additional Dealers on Next Page

Synopsis: Complete call printed in workshop.

Comment: A revival of an old dance with a modern recording. Record has good fidelity. This is a novelty number and newer dancers will require a walk thru but it is worth it.

Rating ☆☆☆

ARE YOU FROM DIXIE — Sets in Order 124 *

Key: A flat

Tempo: 126

Caller: Bob Page

Range: High HC

Music: Standard 2/4

Low LC

Instruments: Guitar, Accordion, Piano, Drums, Bass

Synopsis: Complete call printed in workshop.

Comment: Good, clean music with a strong "boom-chuck" rhythm. The dance patterns are easy but well metered and well timed. For those who like faster dances, increasing the record speed will serve the purpose.

Rating S.I.O.

SHOULD I — Top 25038

Key: G

Tempo: 131

Caller: Don Duffin

Range: High HB

Music: Standard 2/4

Low LB

Instruments: Guitar, Saxophone, Drums, Piano, Bass

Synopsis: (Break) Allemande — forward two, right, left full turn — four ladies chain — whirlaway — circle — allemande — grand right & left — promenade. (Figure) Heads right & left thru — Dixie style to an ocean wave — pass thru — circle to a line — bend the line — star thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music is well played and dance patterns are good but tune is difficult to sing and the tone jumps are quite wide. Good singers will be able to handle it. Rating ☆

JOHNNY JINGO — Blue Star 1615 *

Key: C

Tempo: 132

Caller: Marshall Flippo

Range: High HC

Music: Standard 2/4

Low LC

Instruments: Trumpet, Trombone, Banjo, Piano, Drums, Bass, Violin

Synopsis: Complete call printed in workshop.

Comment: A ragtime tune played in ragtime style. The melody is catchy and the dance

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patterns well timed and fast moving. Call is wordy and will take practice to learn. Dance is fun to call and a pleasure to dance.

Rating ☆☆☆

SHAKE HANDS FRIEND, YOU'RE FROM TEXAS — Belco 104

Key: G

Tempo: 131

Caller: Jerry Adkins

Range: High HB

Music: Western 2/4

Low LD

Instruments: Violins, Trumpet, Piano, Guitar, Drums, Bass

Synopsis: (Break) Corner do sa do — partner swing — circle — allemande — do sa do — weave — do sa do — allemande — promenade. (Figure) Heads square thru — star thru — pass thru — bend the line — right & left thru — pass thru — star thru — corner swing — promenade.

Comment: A rather uninspiring tune. The call uses conventional patterns and timing. The voice range is not wide and all callers should be able to handle it. This could be a good dance but the caller will have to create it with his personal styling and excitement. Rating ☆

ALL MINE — MacGregor 918 *

Key: A flat

Tempo: 128

Caller: Don Stewart

Range: High HC

Music: Standard 2/4

Low LB

Instruments: Guitar, Saxophone, Accordion, Piano, Bass, Drums

Synopsis: Complete call printed in workshop.

Comment: A real smooth flowing dance using standard figures. The instrumental is jazzy but not busy. A dance that will let a caller "show his stuff!" Rating ☆☆

ALABAMA JUBILEE TAKE TWO — Bel Mar 5018

Key: G

Tempo: 129

Caller: Joe Boykin

Range: High HB

Music: Western 2/4

Low LA

Instruments: Violin, Banjo, Bass

Synopsis: (Break) Four ladies promenade — partner right — right hand lady left — corner right, pull by — do paso — men star right — same girl left allemande — promenade. (Figure) Side right and left thru — circle 1/2 — dive thru — pass thru — split two to a line — pass thru —

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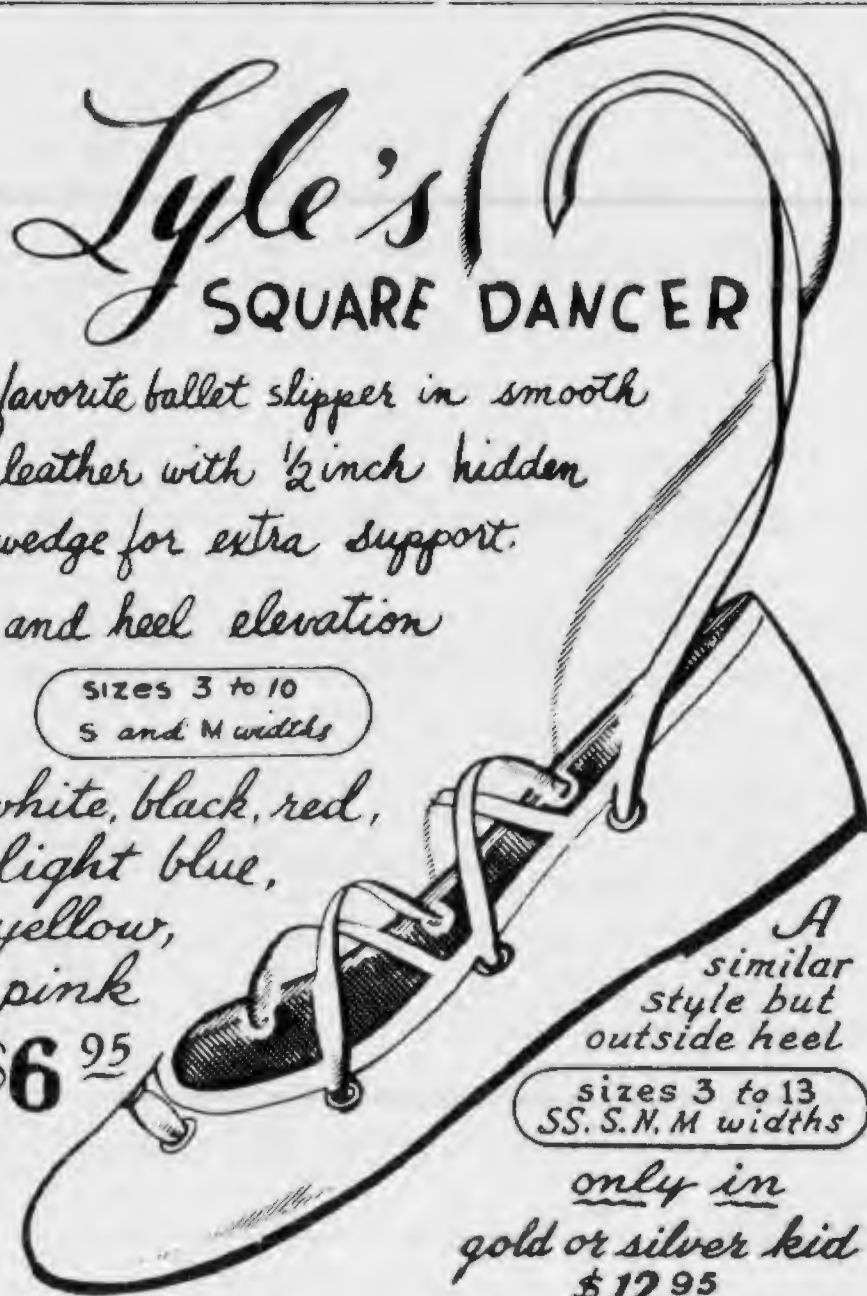
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— swing — promenade.

Comment: A new dance pattern using conventional movements for "Alabama Jubilee." The music is very thin and played in "country style." Rating ☆

EIGHT MORE MILES TO LOUISVILLE —

Sunny Hills 171

Key: D

Caller: George Work

Music: Western 2/4

Tempo: 126

Range: High HB

Low LD

Instruments: Piano, Banjo, Bass, Accordion

Synopsis: (Break) Walk around corner, see saw partner, gents star right — allemande — turn partner right — gents star left — turn partner right — allemande — grand right & left — promenade. (Figure) Head couples cross trail — U turn back — star thru — pass thru — around one — square thru — box the gnat — do sa do — allemande — grand right & left — promenade.

Comment: This is a new figure (and new caller) using the same instrumental released at the time of the Louisville convention. The tune is fast moving but easy to sing though it does not offer much variety. The figures are conventional. Rating ☆

TICO TICO — Kalox 1017

Key: B flat

Caller: Sam Mitchell

Music: Western in rhumba rhythm

Low LB

Instruments: Piano, Guitar, Violin, Drums,
Bass, Trumpet

Synopsis: (Figure) Corner do sa do — partner swing — promenade — heads wheel — right & left thru — star thru — eight chain thru — pass thru — left allemande — pass one — promenade. (Middle break) Circle — allemande — weave — do sa do — men star left — partner right — wrong way thar — shoot star, left allemande — promenade — swing.

Comment: Music is interesting and quite adequate but tune is difficult to sing, the voice range is quite wide and the rhythm is difficult. Sam makes it sound easy by deviating from the tune so it might pay to copy his style. Dance moves quite fast at times and

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though tempo sounds slow, it is really quite lively. Rating ☆

WAYWARD WIND — Top 25037

Key: E flat **Tempo:** 130
Caller: Dick Jones **Range:** High HE
Music: Standard 2/4 Low LB
Instruments: Clarinet, Piano, Drums, Guitar, Bass

Synopsis: (Break) Men star left — star promenade — girls backtrack, two times around — do sa do — promenade — swing. (Figure) Allemande — promenade $\frac{1}{2}$ — four ladies chain $\frac{3}{4}$ — roll away — weave — box the gnat — girls star left $\frac{3}{4}$ — swing.

Comment: Dance patterns are well timed and music is well played. Tune has exceptionally wide voice range and many callers will not be able to reach the higher notes but may be able to "fake it" by staying on the lower note. Rating ☆

CHEWING GUM SONG — Dash 2538

Key: C **Tempo:** 132
Caller: Chuck Raley **Range:** High HA
Music: Western 2/4 Low LC
Instruments: Violin, Guitar, Rhythm Guitar, Bass

Synopsis: (Break) Around corner — see saw partner — heads up & back, half sashay — star thru — right & left thru — dive thru $\frac{3}{4}$ — allemande — grand right & left — promenade. (Figure) Four ladies chain $\frac{3}{4}$ — heads right & left thru — sides cross trail — round one to a

line — square thru — corner swing — promenade.

Comment: This is a new dance to the same tune as released on another label three months back. The dance patterns are entirely different and are well timed. The instrumental is adequate and in a comfortable voice range. Rating ☆☆

I NEVER SEE MAGGIE ALONE — MacGregor 917

Key: E flat **Tempo:** 126
Caller: Bill Ball **Range:** High HB
Music: Standard 2/4 Low LB
Instruments: Accordion, Piano, Banjo, Drums, Bass, Guitar

Synopsis (Break) Allemande — do sa do — men star left — partner star thru — circle left, facing out — whirlaway — swing new partner — allemande — pass one — swing — promenade. (Figure) Heads star thru — pass thru — split two, line up four — pass thru — U turn back — right & left thru — do sa do — cross trail — allemande — grand right & left — promenade.

Comment: A tune that is just a little different. The music is well played and the patterns are interesting and well timed. Song lends itself to interesting patter. Rating ☆☆

SMILE, DARN YOU, SMILE — Blue Star 1611

Key: G **Tempo:** 132
Caller: Marshall Flippo **Range:** High HC
Music: Standard 2/4 Low LB
Instruments: Violin, Banjo, Drums, Piano, Accordion, Bass, Guitar

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Synopsis: (Break) Corner do sa do — see saw partner — four ladies chain — circle — alle-mande — right, left and thar star — shoot star — promenade. (Figure) Head ladies chain — heads promenade 1/2 way single file — heads Dixie style balance in center — sides single file 1/2 way — gents star right, girls prome-nade, twice around — turn partner left — swing corner — promenade.

Comment: Tune is an old standard and easy to sing though music is not as clean as usually found on this label. Dance patterns are quite interesting but a caller will have to take care to make them directional. Rating ☆☆

HEY, GOOD LOOKING — MacGregor 919

Key: G

Tempo: 126

Caller: Jerry Helt

Range: High HA

Music: Standard 2/4

Low LD

Instruments: Accordion, Guitar, Bass, Piano, Banjo, Drums

Synopsis: (Break) Allemande — partner right — men star left — partner right — allemande — grand right & left — do sa do — allemande — promenade. (Figure) Around corner — partner left — heads promenade (full) sides right & left thru — circle — No. one man back track — everybody follow — star left — girls roll back, star promenade — swing.

(Continued on Page 66)



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(Letters, continued from Page 6)

Order that we'd like to put at least three copies in the "Officer's Files" for each club we call for; one each for Chairman, Secretary and Treasurer, to be left there and passed on to each new officer. It answers so many of the questions which the dancers so often ask that we feel it is a very worthwhile investment...

Margaret Leatherman
Menasha, Wisc.

Additional copies of the Handbook of Square Dance Organization are available for twenty-five cents per copy. Thank you for the kind words. —Editor.

Dear Editor:

Some more — "Remember When?"... I remember when we went to many "Name Caller" dances where only half the crowd danced and the rest just stood around... One lady asked me, "Why don't they call something everyone can dance?" I told her if they wanted dances everyone could dance they could use our own callers; but the people who pick the callers are the ones who dance three or four nights a week and like to show how much they know...

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C. S. Wilson Dixon, Calif.

Dear Editor:

... You will be interested in this little item. A group of square dancers were planning on a gathering for a certain date. The president of our club remarked, "Well, I tell you; Sets in Order usually arrives that day and I always stay up until I've read it through. Let's change the meeting to another day."

Thank you for all you have done to promote this worthwhile form of recreation.

Bob Tonkin Bristol, Conn.

Dear Editor:

I want to thank you for the write-up of me as Caller of the Month. I have always enjoyed reading the articles about the other callers and am real pleased to have an article in on me.

Things are going great up here and we have about 100 squares of new dancers coming out of the winter classes, which makes us feel real good.

Mel Stricklett Portland, Ore.



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Dear Editor:

I have noticed (sorta accidentally) that the
ladies' pantaloons are getting lacier, fluffier and
much too much shorter all the time. Have not
the girls got a rule or ruler to go by? Or is an
11th commandment in order for the dolls?

Gustave Erickson
Granby, Conn.

Dear Editor:

I own a building for dancing and it has a
new tile floor. As yet there hasn't been any wax
applied to the floor. I will wax it with the same
wax I use in my grocery store — Promenade
Polymere floor finish. It is a very good water
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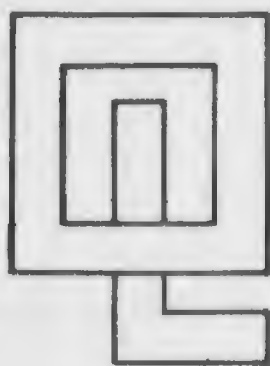
Jack R. Thomas
What Cheer, Iowa

Better tells us how it works after you try it on the
dance floor.—Editor.

Dear Editor:

In my round dance beginner classes I make
a strong point of long drills on the basics, stress
both accuracy and style, in addition to teach-
ing of routines that increase in difficulty as the
course progresses. In teaching round dance rou-
tines in both class and club I do not feel I have
the right to make any instruction changes from
what the author intended. This ties in with the
fact that I can teach a round in Louisiana and
find I can dance it with a lady from Seattle or
Los Angeles with the same facility as at home.

The increasing number of round dances writ-
ten each year, which now number into the
hundreds, are bringing problems in teaching
(for one, the screening job for the worthwhile
dances is becoming more difficult). It also de-
feats efforts to have more uniform selections of
dances over the nation and even in some local



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areas. It further tends to push out of our dancing picture those beautiful proven rounds that have become classic over the years.

Henri Molaison
New Orleans, La.

Dear Editor:

In the April Sets in Order you came up with a list of records re 45's and 78's. Slight error. The following are out on 45's: Smoke—W.J. 596; Little Shoemaker—Win. 4141; Bell Bottoms — O.T. 8056; Marianne — Folkraft 1282 (Flip); Spanish Cavalero—O.T. 8055.



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Thanks very much for the help on this record deal. We may get some of the old 78's squeezed down on 45's. Some of these old timers would help us very much on our "one-nighters," such as Solomon Levi, Ocean Wave, etc.

Burt Hall
Detroit, Mich.

And thank you, Burt.—Editor.

Dear Editor:

What a pleasure to find the article about the

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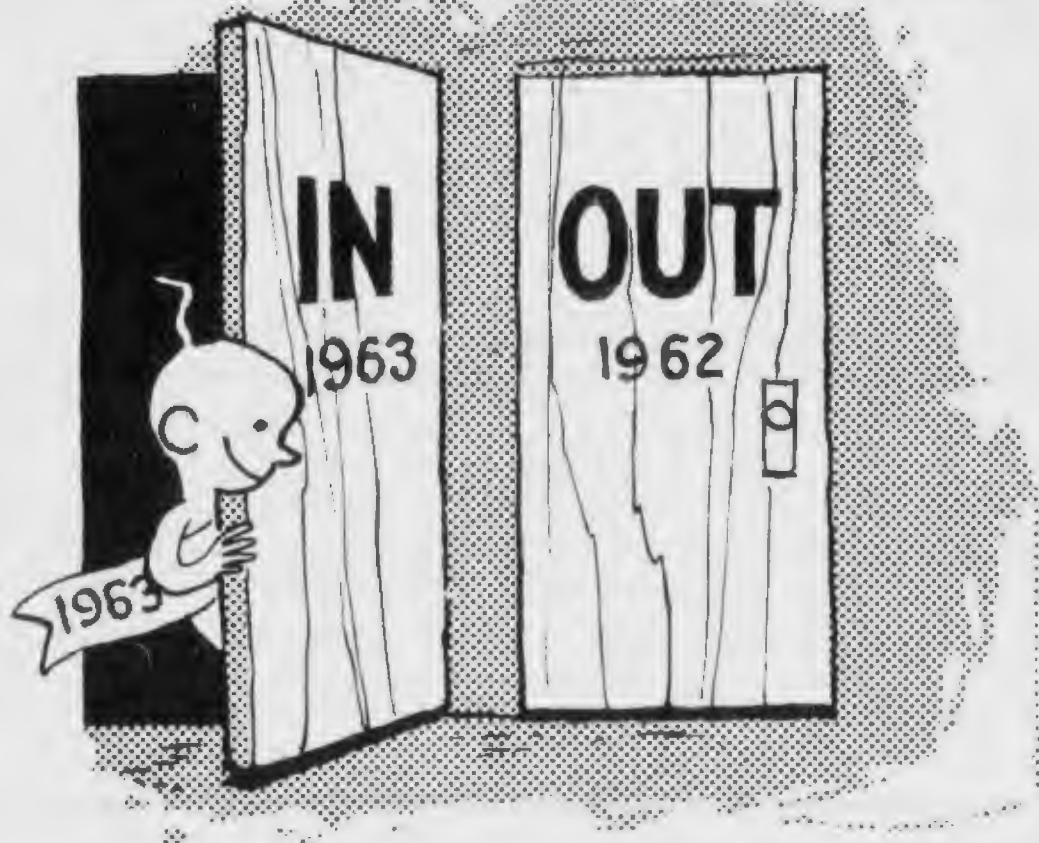
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AT ALL SQUARE DANCE RECORD SHOPS

East-West Center in the May issue of Sets in Order. The people at the Center enjoyed it very much and I believe we've won some friends for square dancing. Mahalo (Thank you).

Hon Wa Wat
Honolulu, Hawaii

Dear Editor:

We in England have taken your dance patterns as being the "last word" in square dancing. You have set trends in our dancing which have been followed by many callers, but I feel that I must raise an objection to the possible

start of another trend.

Some time ago now, the dances in the Workshop started to use a combination of movements: Box the Gnat and face those two. Then somebody invented Snaperoo, which had the same effect dancewise but apparently this was not descriptive enough and was later changed to Star Thru. The similarity between this movement and Box the Gnat was a trifle confusing but we eventually mastered it . . .

John Smith
Southall, Middlesex, England

Frank Hamilton's



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ANY OLD DANCE BOOKS OR PICTURES?

Sets in Order has a project — not a new one but one we've been vitally interested in for a long time — the completion and maintenance of our library of books on the history of square and round dancing. We are particularly looking for those volumes which are illustrated and which describe the old patterns from which our modern dancing evolved.

If you might know the whereabouts of any such books, manuscripts, pictures, et cetera, or if you have any old ones you'd like to toss into



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(Reviews, continued from Page 58)

Comment: A standard tune with a very easy voice range. The music is quite usable and the dance patterns are interesting, well timed and directional. Rating ☆☆

LOCK MY HEART – Blue Star 1614

Key: B flat

Tempo: 132

Caller: Buford Evans

Range: High HC

Music: Standard 2/4

Low LC

Instruments: Violin, Banjo, Clarinet, Piano, Guitar, Bass, Saxophone

Synopsis: (Break) Four ladies chain $\frac{3}{4}$ — whirl-away — swing partner — gents star left — star promenade — gents back out full turn —

four ladies chain — chain back — promenade. (Figure) Four ladies chain — heads square thru — right & left thru — dive thru — left square thru — sides divide, star thru — alle-mande — do sa do — corner swing — promenade.

Comment: A new figure and new music to the same tune popular a few years ago. Patterns are close timed and fast moving. Music is exceptionally busy. Rating ☆

POLKA ON A BANJO – Western Jubilee 901

Key: D

Tempo: 134

Caller: Charles Dewey Drake

Range: High HA

Music: Western 2/4

Low LC

Instruments: Violin, Banjo, Bass, Drums



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Synopsis: (Break) Allemande corner — partner right allemande — gents star left — partner box the gnat — pull by — allemande — grand right & left — do sa do — promenade. (Figure) Head half sashay — box the gnat — right & left thru — pass thru — separate — round one — in center star thru — cross trail — allemande — pass one — swing next — promenade.

Comment: This sounds like the tune "Truck Stop Grill" that was quite popular several years back. Both the music and the figures have quite a bit of "drive" and though the music is not outstanding, it is quite adequate. Nothing distinguishes this from many other

dances. The tune is very easy and pleasant to sing. Rating ☆

ROUND AND ROUND — Blue Star 1608

Key: D

Tempo: 132

Caller: Marshall Flippo

Range: High HC

Music: Standard: 2/4

Low LA

Instruments: Violin, Banjo, Piano, Drums, Bass, Accordion, Guitar

Synopsis: (Figure) Heads promenade 1/2 — in center do sa do — 1/2 square thru — right & left thru — two ladies chain — right hand star — head gents lead, circle — allemande — promenade — heads wheel — cross trail —

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Comment: A smooth flowing dance routine and music to match. This is a fine number to use where a group likes the opportunity to move with the music or to balance out an evening of "challenge." Rating ☆☆

WHEN YOU AND I WERE YOUNG, MAGGIE —
MacGregor 914

Key: E flat

Tempo: 126

Caller: Fenton Jones

Range: High HD

Music: Standard 2/4 (Ragtime)

Low LB

Instruments: Piano, Accordion, Clarinet, Saxophone, Drums, Bass

Synopsis: (Break) Heads cross trail — around one

— Dixie chain — girls right, gents, left — around one — face middle, star thru — Frontier whirl — corner swing — circle — whirlaway — do sa do — promenade. (Figure) Heads right, circle to a line — pass thru — wheel and deal — double pass thru — face the middle — box the gnat — back away — circle — four ladies cross trail — allemande — promenade.

Comment: Music is good but tempo is slow. Dance has interesting pattern but timing is a little irregular. Increasing speed helps both timing and interest but this may raise voice range beyond some caller's reach. Rating ☆

(More Reviews on Page 70)

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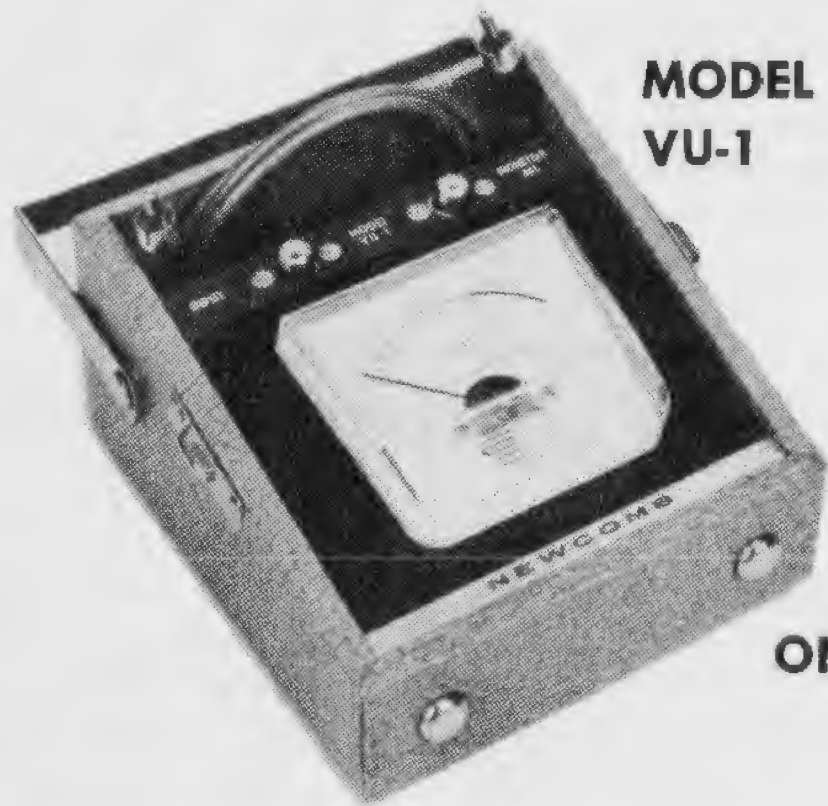
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KEEP THOSE COLD ICY FINGERS OFF FROM ME — Blue Star 1609

Key: C

Tempo: 132

Caller: Andy Andrus

Range: High HC

Music: Western 2/4

Low LC

Instruments: Clarinet, Guitar, Trumpet, Violin, Banjo, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do — four ladies chain $\frac{3}{4}$ — allemande — weave — do sa do — swing — promenade. (Figure) Four ladies chain — half sashay — star thru — circle to a line — pass thru — wheel and deal — center four square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music is busy and the tune moves around a great deal going from lows to highs quite frequently. The break has a $\frac{3}{4}$ chain to a left allemande that in most areas would have to be changed to a star right $\frac{3}{4}$ to be directional. This should be interesting to lovers of "country music." Rating ☆

SALLY, LET YOUR BANGS HANG DOWN — Lore 1022

Key: A flat

Tempo: 132

Caller: Boots Lewis

Range: High HC

Music: Western 2/4

Low LE

Instruments: Violin, Banjo, Drums, Bass, Piano, Saxophone, Clarinet

Synopsis: (Break) Four ladies chain $\frac{3}{4}$ — allemande — promenade — heads wheel — right & left thru — whirlaway — $\frac{1}{2}$ square thru — right & left grand — promenade. (Figure) Heads $\frac{1}{2}$ sashay — star thru — switch back — pass thru — star left with outside — sides stay, heads star back — allemande — do sa do — corner swing — promenade.

Comment: Tune is not very inspiring but might appeal to those who are fond of "country music." The dance patterns have conventional timing and the figure uses one of the newer "experimental movements" (the Switchback). Rating ☆

ROUNDS

SAMBA POLKA — Blue Star 1616

Music: Trumpet, Trombone, Piano, Guitar, Drums, Bass, Accordion, Saxophone, Clarinet

Choreographers: Dottie and Van Vanderwalker

Comment: Music is almost too busy and the basic samba beat is not strong, the rhythm more resembling a march. The steps are not difficult but the pattern is quite long (48 meas.) and goes thru $3\frac{1}{3}$ times.

REMEMBER TODAY — (flip side of above)

Music: Piano, Saxophone, Guitar, Drums, Bass, Clarinet, Steel Guitar

Choreographers: Wayne and Norma Wylie

Comment: Well played waltz arrangement with a slightly "different" sound. The dance is in canter rhythm with a 32 measure pattern. Several parts repeat.

TOO MUCH MUSTARD — Grenn 14039

Music: Piano, Trumpet, Drums, Tuba, Clarinet

Choreographers: Dot 'n' Date Foster

Comment: A real fun dance with a number of unusual gimmick steps and "different" styling. The pattern is 32 measures long with no sections repeating.

BROWN EYES — (flip side to above)

Music: Trumpet, Piano, Saxophones, Drums, Bass, Guitar

Choreographers: Vern and Ruth Smith

Comment: A smooth flowing 32 measure waltz pattern. Some of the steps give a new treatment of the waltz and are quite pleasant. No parts repeat.

STARS FELL ON ALABAMA — MacGregor 920

Music: Celeste, Vibes, Saxophone, Piano, Guitar, Drums, Bass, Violin, Accordion

Choreographers: Joe and Es Turner

Comment: Music is pleasant and has a light touch. The slow waltz has an interesting routine with only one small section of the 32 measures repeating.

CHILI PEPPERS — (flip side of above)

Music: Accordion, Drums, Piano, Bass, Trumpet, Clarinet, Saxophone, Guitar

Choreographers: Ken and Dolly Walker

Comment: Music is lively and has a good samba rhythm. Dance uses standard two step routines. Choreographers suggest the speed of record be increased for more fun in dancing it.

GOLDEN GATE WALTZ — Grenn 14040

Music: Trumpet, Saxophones, Clarinet, Drums, Piano, Bass

Choreographers: Bob and Helen Smithwick

Comment: Music is well played and full. The waltz routine is easy and flows nicely. First eight measure section repeats.

BILLY — (flip side to above)

Music: Saxophones, Trumpets, Trombone, Piano, Bass, Drums

Choreographers: Doug and Elsie Anderson

Comment: An exceptionally fine musical arrangement. The two step routine has easy steps and several parts are repeated.

MARIA ELENA — Sets In Order 3132

Music: Trumpets, Trombone, Saxophone, Piano, Drums, Bass, Clarinet

Choreographers: Bert and Julie Passerello

Comment: A well played and interesting musical arrangement by a full band. The waltz routine will appeal to experienced round dancers. The middle part resembles sections of "Yogi" except this is in waltz rhythm.

SUGAR BLUES MIXER — (flip side to above)

Music: Trumpet, Piano, Drums, Guitar, Bass

Choreographers: Dot 'n' Date Foster

Comment: A real fun dance that can be used either as a mixer or as an easy couple dance. The routine is quite simple, uses a modified twist step as the "gimmick."

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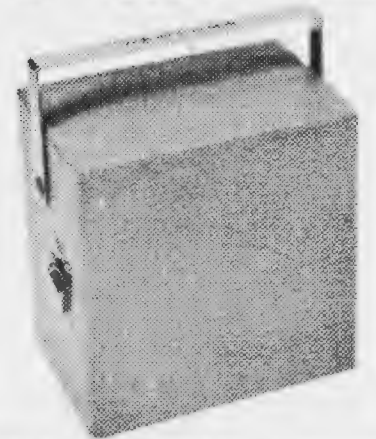
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Write HOLIDAY INN, JEKYLL ISLAND, GEORGIA

(Americana, continued from Page 14)

Traveller: How far is the next house?

Squatter: Don't know — I've never been there.

Traveller: Where does this road go?

Squatter: It don't go nowhere. It stays right there all the time.

Traveller: And what might be your name, sir?

Squatter: It might be Tom, and it might be John, but it ain't neither one.

Traveller: (Exasperated) There's not much between you and a fool, is there?

Squatter: (Measuring the distance between them with his fiddle bow) Nope! Not more than about eighteen inches.

(And so on — and a part of the routine is apt to be some dialogue developing the famous theme about the leaky roof. The squatter's roof leaks. Why doesn't he fix it? Well, it's been raining all day. Well, why doesn't he fix it when the weather's dry? It doesn't leak when the weather's dry.) Finally in desperation, the traveller seizes the fiddle from the squatter and plays the complete tune. The squatter is dumbfounded and delighted. The traveller is given the utmost of the meager hospitality that the circumstances afford. His horse is stabled, a jug

The Keys To Calling

Written by Don Bell and Bob Dawson

TABLE OF CONTENTS

Introduction.....	
Chapter —	
I The Development of Contemporary Square Dancing.....	
Introduction to the New Methods.....	
II The Visual Method.....	
How to Learn the Visual Method.....	
III Various Aids to Learning.....	
IV Preliminary Basic Concepts.....	
V Visual Study Course	
Lesson I.....	
Lesson II.....	
Lesson III.....	
Lesson IV.....	
VI Position.....	
VII Other Caller Skills	
Personal Attributes.....	
Voice Usage.....	
Timing.....	
Programming.....	
VIII How to Learn to Call.....	
IX Teaching Beginners.....	
X Other Methods of Calling	
Memory.....	
Sight Calling.....	
Mental Imagery.....	
XI Sound Equipment.....	
XII P.S.P. Rules Method.....	
Sequence.....	
Partners.....	
Methods of Resolving the Square..	
Glossary.....	



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of joy juice is produced, "the woman" is directed to fix up a good meal, the traveller is given the best place in the house to sleep, and he's invited to stay forever and play that tune.

According to B. A. Botkin in his "Treasury of American Folklore," (Crown Publishers), this act developed as the result of a campaign trip several politicians were making through Arkansas for the 1840 campaign. Among the company was one Colonel Sandy Faulkner. Reportedly something on the order of this dialogue took place when the Colonel approached

a squatter to arrange accommodations for the party. It became a great favorite on their return to "civilization," and has been developing and changing ever since. Botkin's book prints a version of the music in the key of A, and in 4/4 time. I have hardly ever heard a regular hoedown fiddler play it in any key but D. There's something about the sequence of notes that makes it fit D the best. Also, hoedown tunes are nearly always most easily followed by musicians, (if they read music at all), in 2/4 time.

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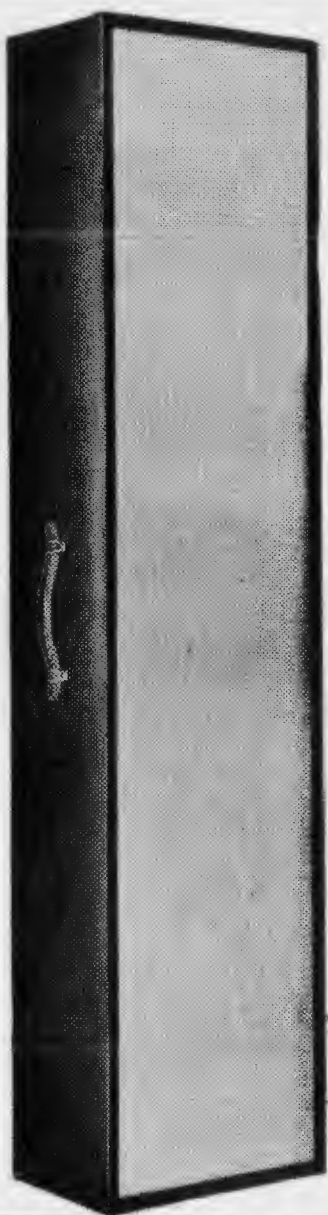
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has a version of the Arkansas traveller, and printed versions can be found, to mention just a few instances, in Botkin's book, (mentioned above), Edwards Dance Folio, Edwards Music Company, New York, (1946); Pioneer Collection of Old Time Dances, (Paull-Pioneer Music Corporation, New York), in the key of B-flat, for some reason; 100 W L S Barn Dance Favorites, M. M. Cole Publishing Company, Chicago, 1935; 1,000 Fiddle Tunes, (Cole, 1940), and Arkansas (Arkie) Woodchopper Square Dance Calls with music, (Cole, 1940); and

Mellie Dunham's 50 Fiddlin' Tunes, Carl Fischer Inc., (in the key of A.)

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Officers of the Swing Masters Club of Waterloo, Iowa, have devised a unique method of advertising our club with match books. Books are printed in black and bright colors and one side of the outside flap bears the words, Swing Masters Square Dance Club, Waterloo, Iowa, with a picture of a dancing couple. The back of the flap gives the place, date, time and charge for the dance and lists Russ Hansen, Howard



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—Lola Youmans, Waterloo, Ia.

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LEE BRENNAN

Detroit square dancers were saddened, last May, by the passing of Lee Brennan, a square dance pioneer in that city. Lee and his wife, Mildred, helped to shape the square dancing fu-

ture of Detroit when they introduced western square dancing upon their move there from Wyoming in 1941. Lee was still very active in the field, having planned to take part in the Michigan State Square Dance Convention next November.

"UP AND COMING" ROUNDS

Periodically Sets in Order conducts a survey of about 120 leading round dance teachers and callers who teach round dances in this country and Canada, asking them to list both easy and

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difficult round dances which they feel are "comers" in the field. The latest such survey yields the following results: "Square dancers' rounds"; (1) Peggy, (2) Alice Blue Gown, (3) Gaiety and True Love Waltz tied, (4) Pazzo Pazzo. This latter has been chosen Round Dance of the Month in at least a dozen localities in the United States.

"Round dancers' rounds," or those of a more intricate nature, are: (1) Moon River, (2) Chella La and Waltz Michele tied, (3) Dance, Dance, Dance. How close does your area compare?

(Date Book, continued from Page 5)

Aug. 4-6—3rd Annual Gopher Club Camporee
Holiday Beach, Lac Du Bonnet, Man., Can.

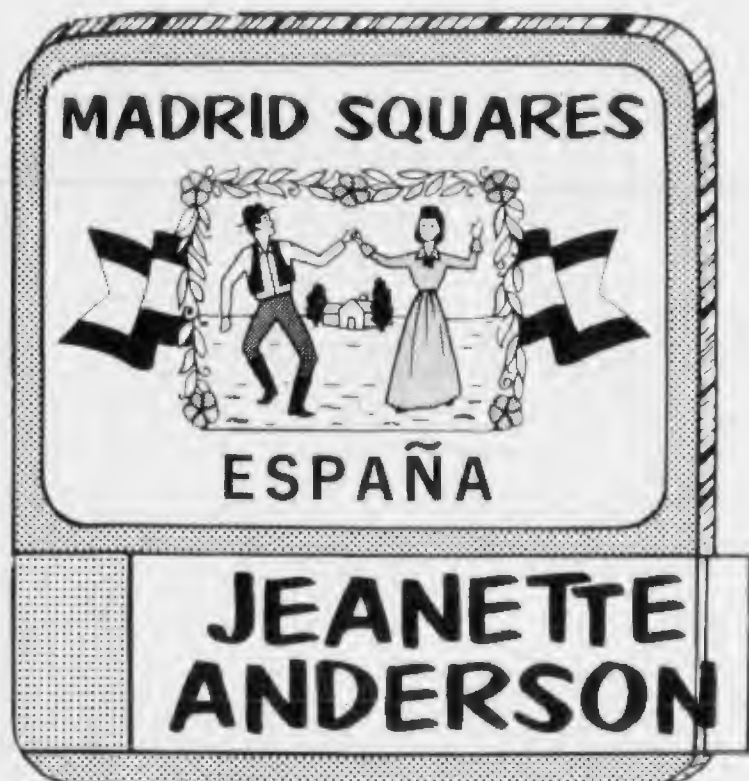
Aug. 5—Ann. Dancers' Picnic & Square Dance
Ranchland, Camp Hill, Pa.

Aug. 8—Ann. Summer S/D Jamboree
H. S. Parking Lot, Ashtabula, Ohio

Aug. 10-11—Pennsylvania State Festival
State College, Pa.

Aug. 17-18—Century 21 N.W. S/D Conven.
Arena, World's Fair Grounds, Seattle, Wash.

Aug. 17-18 Umpqua Area Council Square
Dance, Roseburg, Ore.



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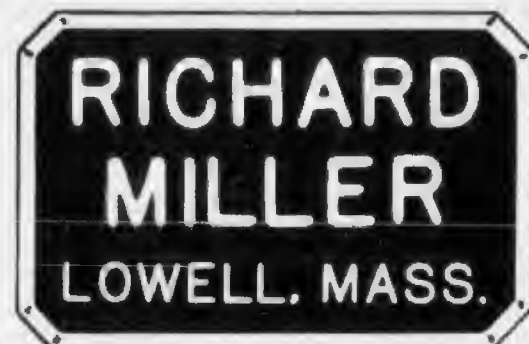
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A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

WHAT DOES ONE DO with a new movement once it's invented? Often times this becomes quite a problem. Occasionally a very smooth movement may develop as a result of considerable experimenting, only to leave the author wondering "Now that we have it, what will we do with it?" Here is a rather intriguing invention that moves dancers from lines of four into a pair of single file quartets. First let's check the movement then, through workshopping see how it will fit your needs.

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Starting from a line of four dancers facing in the same direction, the couple at the left end will move a step forward, then as a couple wheel one-quarter in a clockwise direction. Simultaneously the couple at the right end of the same line will execute a one-quarter counter-clockwise wheel resulting in a line of 4 perpendicular to the former line, with the two couples facing in opposing directions. At this point the couple coming from the right will individually execute a left face turn and those coming from the left an individual right face turn, with the result that the four dancers will be in single file and facing in the same direction.

A variation on the Wheel and Deal, the example shown here starts with lines of four having just Passed Thru (1) and, as in the case of Wheel and Deal the couple at the right end of the line begins to turn counterclockwise while the left hand couple, after moving forward starts a clockwise turn (2). Stopping half way through the Wheel and Deal movement (3) the dancers turn to face the center of the line so that they are in two facing single file lines of four. Now, what are you going to do?

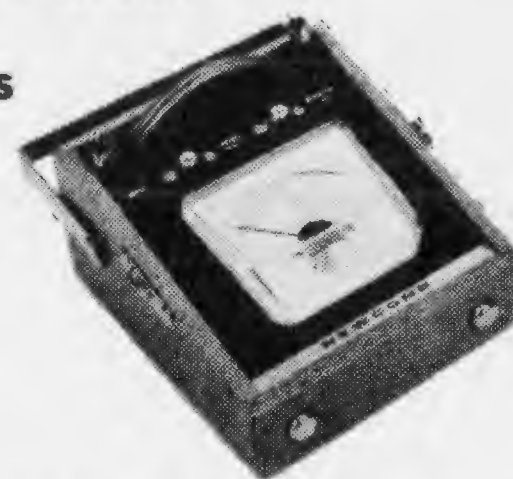
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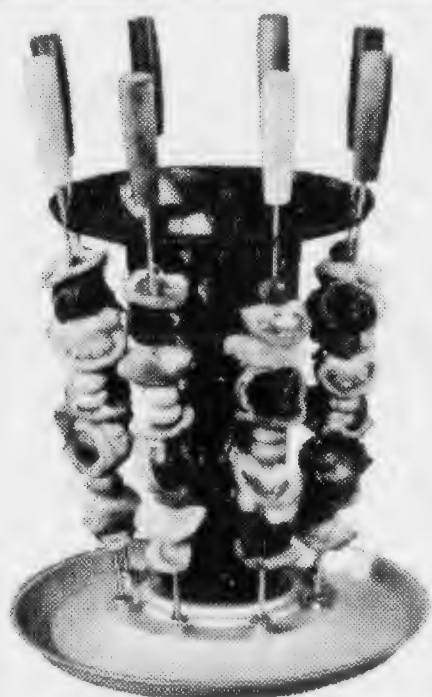
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